In the view of Tantra and the total
Hindu Dharama-Sastras and other works
of ancient literature and

found his *Mantra* or not And if not,
why not search for one's Mantra for
creative and meaningful life.

TRILOGY OF TANTRA

ŚIVA SŪTRĀNI BHĀVANOPANISAT
KAULOPANISAT TANTRA



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Dedicated to the
Sacred memory of my Mother

Ratna devi

रत्नेश्वरि गृहाणेदं प्रकाशावरणार्चनम् ।
त्वयादिष्टं कृत मातस्त्वदीयायोपकल्प्यते ॥

त्वत्तः जन्मसमासाद्य लब्धः चिन्तामणिर्मया ।
भवत्या समर्प्यते तुभ्यं तद्दीप्त चिद्विमर्शनम् ॥

स्मृतिर्वा प्रत्यभिज्ञावा प्रतिभा वा यदि वा प्रमा ।
सर्वत्र समया भूत्वा दिष्टचा मा दिष्टवत्यसि ॥



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Preface

Vedas are the outcome of the spontaneous flow of the ancient Indian mind which has responded very well to the accomplished experiences of the internal and external manifestations of human life and nature around it. With the passage of time it became essential to relate the Vedic mind to day to day life of the people of this land. So the later Vedicists felt the need of the classification of the whole Vedic literature. Vedas was treated as a Puruṣa or Brahma Vidya or Knowledge personified and the six major branches of different systems of Vedic knowledge i.e. Śikṣa, Kalpa, Vyakarana, nirukta, Chhandas and jiotiṣa were ascribed to that Puruṣa and Female deity of Brahma Vidyā. These six schools of knowledge or limbs, later on, became the basis for the Vedic Tantrism. Since Tantra is a Sastra where the abstract knowledge is substantiated or channelised through some discipline or an organised way or a method of use of secret energies of the psycho-physical planes of consciousness namely mantra and yantra, therefore the whole Vedic literature was explored from Siva-Sakti angle and was organised in the form of Tantra-Śastra.

In this entire process Tantra did not give precedence to amorphous theories of understanding, rather it commended direct contact in the form of experiential living and persuaded a man to transmute his rank intellectuality into wisdom and relate the whole thought with practicality.

Moreover when Vedic terms and words became obsolete the *tantrika texts helped a lot to understand the lost real ideas of* the Vedic mind and Ṛgveda in particular and tried hard to mend a cleavage by building bridges between dharma, artha, Kama and moksha, and forged a way of emphasising the outer reality only to prompt them to turn inward reality ultimately. So the view of the tantrika thought has grown from the heart of the Vedic sensibility not from the mere extraneous influences

The major objective of the book Trilogy of Tantra is to dispel the prevailing misconceptions in the domain of interpretations of ideas and values of Tantrika thought There has been a general misconception that the *Tantrika thought is* mystery, magic and tends to neglect the reality of the logical and spiritual realms On the contrary it needs to be emphasised that traditional tantrika thinkers did emphasise time and again a logical and spiritual reality through the expression of threefold study of energy as speech (vāk), mind (manas) aad vitality (prana) which in its subtle form manifests sat cit and ānanda at mico level in the Upanisads and later Indian philosophy

For comprehensive understanding of the concept of Śakti and Śiva some nodal points have been identified and arranged *in this Trilogy of Tantra with the help of an introduction*, an English translation and a commentary on the three texts of Tantra literature The attempt is to explore the horizons of a *possible dialogue between the scholars of sanskrit texts of* Tantra and the west oriented thinkers of Indian philosophy

If this 'Trilogy of Tantr generates an iota of awareness of *Indian heritage and its bearings on our present spiritual* and cultural dilemmas or the basis of our indigenous perceptions of tāntrika thinkers, the purpose of the book is served I present *this study to the scholars interested in the deep thoughts of* Tantra with the sense that they despite my disability at places, will own it because of their love for Siva and Sakti

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ERRATA

Page	*Incorrect*	*Correct*
1	etemology	etymology
2	Mantara	Mantra
2	Tantara	Tantra
5	theirt otality	their totality
67	रोगसयुत्त (Sûtra 7)	रोंमसयुक्त.
69	ब्राह्माद्यष्टशत्तय (Sûtra 11)	ब्राह्माद्यष्टशतय

Introduction

During my childhood and early youth I imbibed mixed influences of Śiva, Śakti, Visnu, Sun and Ganapati consciousness My grandfather, father and gurufather would recite in ritual worship Mahimnahstotra, Hymn to Purusa from the RgVeda, The Visnu Satpadi of Ācārya Śankara, and Gāyatri Upasana every morning And on each Sunday, the recitation of the Ādityahrdaya stotra was an additional part of the daily routine On other auspicious occasions a study of Śrimad Bhagavata-purana, Durgasaptasati, Śrimad Bhagavad Gita was made in the presence of other Brahmins too These occasions of regularly listening to the chantings enabled me to grasp the word but initially I could arrive only at an unreflective understanding of the underlying *sensibility For quite a long time, my passion was* to catch the sound vibrations of the chanting of Sanskrit Mantras, Ślokas and the complex Sutras of the great grammarian *Pānini* But whenever *I* objected *to* such *learning* without understanding the meaning, I was told by the authorities to go on with my simple aloud reading and not to bother for the meaning as the meaning would flow spontaneously when the sound of the word would be precisely established in my psyche. But that may not be a happy state of affairs. The unreflective understanding of meaning may make you a Jnani or Pandit but not the Jijnasu and Upasaka (aspirant devotee) I liked classical music because there was no meaning I could enjoy the music classical and Sanskrit word even though they had no meaning for me I could easily learn how to chant or recite the fourteen Sutras of Śiva, and then passed on to Pānini [1] but without grasping what it precisely was In my early age, I had completely no idea of the theme of these Sanskrit texts but could relish reading all this *alongwith the great works of poetry, drama, prose,* etemology, lexicography, philosophy

The word of the Guru and my aspirations were attuned together for about fifteen years of my boyhood I was repeatedly told that poet is a man of the word power, not of the artha-sakti(meaning) Meaning runs after his word [2] So learning of Sanskrit meant learning the spoken word or meditating on the word and the goddess of speech (Bharati or Saraswati)

Later, I realised that *it could be an indirect initiation of my* person to Tantra This was possible primarily because meaning *being integral to speeh, the creative encounter* with the texts gradually unfolds the inherent meanings to the seeker The meaning is not external to speech but emerges to the awareness of the coherence between the word, concept and reality The dawning of the coherence opens the deeper layers of the Mantara to which one was initially introduced through regular chantings

To explore the inherent mystical system in the apparently unsystematic world of things thoughts and experiences is Tantara Tantra is a thorough vision of one's realities and truth which comes to an aspirant through the powerful vibrations that the intonation of the word releases for the seeker after one has *pursued it continuosly for a long time, without interruption and* with reverent devotion, therefore it is an Āgama. And to find a system one traces the 'fine thread of speech' with which the triune world is knitted well and three significant aspects of one's personality namely manas (mind), prana (vitality), and Vak are synchronised and interfused

In India this thread of the word or speech was traced out by the Vedic seers in the Mantra Saṃhitās and Upaniṣads [3] The Indian mind was always busy tracing different dimensions of the word or speech Poets, philosophers, ritualists, prosody singers, grammarians, astronomers, astrologers, alchemists, spiritualists, each *one found his source of yoni of realisation in the* vāk-tattva(speech) Perhaps Vedas were the first manifestation of vak and chandah purusa and later of tantra and purana Upaniṣads are the real tantras as they provide an account of the genesis of the cosmos through the symbolism of the sacrificial fire which is ignited by the sex act of Arani woods, named male (pururavas) and female (Urvaśi) Numerous Upanisads or meditations in Chhandogya, vast interpretations of sacrificial symbols in Brhadaaranyaka, Praśnopanisat and other minor Upaniṣads do give us a clear-cut picture of the *luminous tantric thought.*

The three fold expression of Para Śakti is the basis of existence, awareness and activity of the universal life In Vedic texts the theories of three fold fire the Sun in the Heaven, the Moon or the lightening in the space and the fire on the earth are explicated prior to the experience of mono-existence of non-duality of Brahman Kathopanisad explains how the boy hero Naciketa obtained the knowledge of trinity from the deity Yama And this knowledge was declared Trināciketa after the name of Naciketa [4] And even if we look at the other aspects of the Vedic way of life, we will find the basis of the Tantra explained in the process followed by the gurus and the disciples who used to spin a sacred thread or Yajnopavita The triplicate spinning of the thread the three knots named Brahma, Visnu and Rudra knots are to give it a global form[5] so that it becomes a yantra of the whole wisdom oriented activity of the vedic mind

The most significant character of the Tantra is to synthesise all the facts apparently opposed to each other A Tantric is convinced that oppositions or contradictions do not exist at the very root of the life principle Parasu Rama Kalpa Sūtra proclaims "No antagonism to any being" [6] Tripura-Rahasyam hits at the very concept of Maya of the neo-vedantins which actually implies duality and declares "to know all as Maya is ignorance and to know all as Śiva is the true knowledge" [7]

It is interesting to note that the view point of the Tantra-Śāstra embraces all the view points of the Indian Mind right from the black magic of the occultists to the highest peaks of Karma, Bhakti, Upasanā and Jnana Yoga of Rsis, Munis, Siddhas, Nathas and self knowledge of the towering personalities like Mahavira, Buddha, Śankara and Ramanuja and other medieval saints and Bhakta poets Ten Mahavidyās of the Tantra Āgama, right from Ādyakāli, Tārā, Sodaśi, Bhuvenśwari Bhairavi, Chinnamasta, Dhumavati, Bāgala, Matangi and Kamala are the female forms of the three fold knowledge of the Veda Vak which was manifested in the form of four Vedas and six Vedāngas(limbs), ten incarnations of Mahavisnu and ten Dharamas of the Smrtis So Tantra is such an organised and expanding net work of the Indian mind which accepts each thought form from the Rsi mind to common mind but transforms it into a systematic expression of vital, psychical and

spiritual energies like the waters of the Ganga (Gangodakam) which consecrates the dirty waters of city streets (rathyodakam) and relates rathyodakam to the waters of the ocean[8] The Tantra is the quintessence of the whole Vedic and Veda influenced thoughts, which grew from the ancient Indian mind and also assimilated some other influences which were not opposed to the basic insights as propounded in the received tradition

If the tantra is a three dimensional manifestation of the Vaktattava or Nadā tattava, and, if it definitely inheres the three aspects of Tantra (the expansion), Yantra (the systematic control over the expansion) and Mantra (the sound capsule form of the whole expansion), then certainly it is nothing but the Vedic mind transliterated into the mind of the Jainas, Buddhas, Śaivites, Vaishavites, Śaktas, Carvakas and others All the thought expressions and actions of these flowing minds had been contributing to one another and emerging into the vast ocean of Bhāratam(India), the paradigm of Bharati the Veda Vak the speech of knowledge This Bhāratam is not a mere land, rather it is the yantrika or earthly expression of the mind of the goddess Saraswati, who went on flowing for centuries in the form of river waters and went on radiating in the form of Savitri, the light of the Sun of knowledge

The history of this country bears witness to varied influences from alien cultures which were the outcome of invasions by the Greeks, Kusānas, Śakas, Hunas, Arabs, Mangols and the British These diverse communities intermingled the indigenous people They had their own social, political, ethical beliefs But no history has been written so far which provides a proper account of the specialities or their social behaviour, the place of woman in society, the code and conduct of the indigenous tribes which still persist among the many tribes of Indian society. So the major practical problem at the various stages of Indian history has been primarily how to accommodate the personal, social, political beliefs and practices to the distinctly different ways of life and beliefs which were being assimilated time and again None has tried to trace the impact of external influences on the native tradition and the manner in which they percolated to or modified the social and political ethos of the existing ways of life in this country

It is but natural that the philosophic attitudes of nations

crystallise in the form of social and political behaviour and reflected in language, literature, art and science So Tantra accepts all these forms of human expression in theirt otality, and gives recognition to the instinctual life as a means for realising the aura of its spiritual and metaphysical base When tantra means a nation, Kula or a *family*, an *organisation*, *yantra* becomes the protective and controlling force in the form of political, social and economic means, Mantra works as the consciousness and wisdom which inspires the whole tantra and awakens the Kundalini or serpent power of each individual and the whole family or the nation Perhaps, the Indian society has lost its Mantra today and may be in search of some Mantras to purify its social, political and economic ethos So long this triune social, political and economic yoni of this country, is not purified through *Mantratapas*, the question of emancipation and harmonious manifestations of higher life will be delayed and postponed

In the view of Tantra and the total Hindu Dharama Śastras and other works of ancient literature and art, Dharama, Artha and Kama become the yoni or the source of human life and, when purified, culminates into Moksha According to the traditional view he is the most sensible who is involved in the harmonious development of the three Vargas(dharma, artha and kama) simultaneously [9] But Mantra is the only means through which one can establish this harmony or samatvam which is yoga [10] Thus Mantra Sadhana is the only sadhana which works as the *central force or energy* in the *Tantra (expansion of human kind)*, and yantra is the concrete structure which controls the massive expansion That is why the Vedic seers used to chant Mantras in their regular Śantipatha (reading for peace) in their regular social gatherings Let your Mantra be of the same calling, or homogeneous, homotypical, homosocial, and harmonious Let there not be any imbalance in your Mantra mind or active psyche [11] So Mantra is the only thread which spreads over the whole family, class, society and humanity Today, the human mind has lost its Mantra in the complicated pattern of over-strained life, completely conditioned by a particular type of money mindedness, sex, violence and craving for advantage over others Technology without any Mantra is going to play havoc with the whole human life, like a disgruntled woman

whose man is neither capable of arousing her womanhood nor capable of giving her any kind of discipline through gratification Tantra is there to question each person whether he has found his Mantra or not And if not, then, why not search for one's Mantra for a better, creative and meaningful life

In the present work, I have selected three almost neglected but significant texts of Tantra to comment on (i) Kaulopaniṣad, (ii) Bhavanopaniṣad and (iii) Śivasutrāni Though these works belong to three different systems in the Indian tradition, I have chosen them to show the unity of the metaphysical, ethical and aesthetic dimensions of the human condition There is an underlying unity which gets manifested in the structuring of the different levels of human experience when a seeker makes an effort to come to terms with the absolute reality Though small in size, the texts are written with traditional brevity almost in capsule form. Each book composed by the authors is an epitome of a particular philosophy, and is presented in the then prevalent masterly style of aphorism during the pre Christian era Each crystallises the subtlest theories in their minute details by using a minimum number of words The power of the word is used in its most condensed form A Sutra is characterised as "an aphorism, the earliest form chosen for mnemonic reasons, in which philosophic thought was couched in India, necessitating often elaborate commentary (Bhāṣya) which frequently differ widely in their interpretation of the original and have occasioned various schools" [12]

Though the three texts belong to three different schools of Śakti cult and Śiva cult, yet their approach is similar in their total emphasis on establishing an immediate and direct contact with the reality They do not coax the aspirant or any guru to follow their directions But if the aspirant, who, through his dedicated enquiry, accentuated with study of scriptures and the sacred manuscripts, and freed from egoistic compulsions and worldly involvements, desirous only of enjoying Śiva life or Śakti life and ready to have the great experience of the transcendent and the immanent simultaneously, is most welcome to fulfil his desires

There are two small Upaniṣads Kaulopaniṣad and Bhāvano paniṣad which deal with the realisation of the Kaula way of Śakti worship and 'Samaya' way of the Śakti worship respec-

tively The word 'Upanisad' used for them indicates the most sensitive and the esoteric depth of knowledge of the Tantra-Śāstra in these texts These three texts bring out the unity between what have been regarded as three distinct and independent faculties in the Western intellectual tradition namely, cognition, (Jnāna), affection (Ichha) and volition (Karma) Unlike the western thinkers, the Indian seers had held that it is not possible to visualise the emergence of a desire (Samkalpa or Bhavana) in the absence of knowlege (Jnana) as it is impossible to conceive a desire which does not find any expression in action A search for the underlying principle of the unity of these three facets of human existence is the aspiration of the seeker which finds its expression in the various stages of the Sadhana in the Tantra tradition And intuitive recognition of the unifying principle is self evident to a Siddha It would be helpful to trace the ways in which this principle has been worked out in the various schools of thought in the Indian tradition

Bhavanopanisad explicates both the aspects of the Indian mind, Yoga and Bhoga Bhavana an active meditation is needed for both Without Bhāvana one's Bhoga or enjoyment, the expression of consciousness from within the centre to peripheral world, the source of ecstatic delight or beatitude, is not fruitful In the absence of Bhavanā, Yoga, the withdrawal of consciousness from the peripheral world of enjoyment to the central intensity pulsating in its silent bliss, awareness is not possible This active meditation or Bhāvanā in its intense form, turns Yoga into Bhoga and Bhoga into Yoga So there exists no division like Yoga and Bhoga To dispel this division (of Yoga, Bhoga, guru, Mantra deity, soul) is the consequent of Bhāvana "And Bhāvana is nothing but Upasti"[13], says Swatantra Tantra And Lalita Sahasranama, the celebrated scripture of the Śaktas, too, confirms this point of view—"She (the great Sundari) is attainable through this *active meditation*"[14] *And this Bhavana is also* love for the Divine, which activates the aspirant to act (worship) and to know That is the basic spirit of the Vedic Upanisads But the authority of Purva Mimamsa school also gives due importance to Bhāvanā which is necessary to attain perfection in Yajna There Bhāvana is an active inspiration to bring the desirable result in due course of time which means the inspired energy of one's (Bhavayita's) mind and spirit which compels the resultant

to come to existence or to manifest itself[15] Hence in Mimāmsā school of Jaimini's total sacrificial philosophy of action, the three terms used in relation to Bhavana are : Bhāvita, Bhāvanā and Bhāvayitā *The root of all the three words is* bhu : to be or to exist Bhavita is the resultant which is invoked and inspired by the Bhavayita the doer (or the meditator) through Bhāvanā to leave the state of non existence and abstraction and to come to existence, to the manifest as concrete reality

So in our Trilogy of Tantra, Bhavanopanisad tackles the problem *of realisation of both the aspects of consciousness active* in the universe as kamakala and as grounded in the tranquility of Herself As a medium of this ultimate realisation she awakens Bhavana or Kundalini-energy in the true aspirant The great treatise Tripura rahasya, in its Jañanakhanda, proclaims that the physical appearance of the world exists only because of its essence lying in Bhavana[16] But, what is Bhavana ? The reply is "the Will which is free from any confusion or dwindling thought or doubt is Bhavana" The Will independent of any alternative argument, reasoning, uncertainty and mental aberrations, is Saṃkalpa [17] Upaniṣad states that when this primordial Samkalpa (*Will or deliberation) arose in the Absolute Brahaman, there was* creation [18] So unperturbed will to do a thing is the basic force of world creation and spirituality Once this Bhāvanā or Samkalpa-Śakti is oriented towards Brahaman experience, it must lead one to the experience of the Absolute This Bhāvanā Śakti of the Tripura Tantra is very close to the Nirvicikitsa Jñana, a knowledge free of any impurities of nescience of the Vedantins The difference lies in the concepts that Tantra uses the same Kāmakala, because of creation, (a Vedantin may call it Bandhan or bondage) for the purpose of emancipation too The approach of the Tantra is appreciable in that it uses the Kamākalā as Bhāvanā to attain both the ends Bhoga and Moksha In the words of a great Buddhist Tantric, the explanation for this type of application of Kāmakala or same Bhāvanā to attain new consciousness *is* . "a small crystal of poison kills all the living beings, but the knower of the mystery of that poison can use the same poison in such a way that it may save the yogi from death "[19] A Vedantin needs pure knowledge for that But the significance of Brahaman-Jijñasa (will to know Brahman) is

placed in the very first Sūtra of the Vedānt Sūtra.[20]. The etymology of the word Jijñasā shows that the combination of the two forces of the psyche are expressed through the root 'Jñā' to know and 'sa' or 'san' desire to know. To conclude: the Tantra has synchronised all the trends and efforts of the Indian mind to substantiate the vision of the seers, saints and the common man Thus the Karma theory of Mimāmsā, Upāsanā and realisation of Upaniṣad Vedanta are wisely incorporated and made complementary to one another. So Tantra uses this term Bhāvanā in the context of Upāsanā, adoration and meditation together To arouse Kundalini or to experience the union with Brahman-consciousness or Śiva-Śakti consciousness, all embracing technique of Bhāvanā (active meditation) is used through one's actions, knowledge and behaviour: A Śaivite sings—

"Oh Siva my total activity is your adoration "[21]

Bhāvanopaniṣad deals with 'Śrīvidyā' placed there among the ten mother-figures of Mahāvidyās namely Adyākāli, Tārā, Sodaśi (Śrīvidyā), Bhuvaneśwari, Bhairavi, Chinnamastā, Kamalā, Bagalāmukhi, Dhumāvati and Mātangi All these ten Mahāvidyās represent and protect all the directions. Sodaśi belongs to North-East front in specific, but permeates the total cosmos in general. Similarly all the other nine Śaktis pervade the whole universe. But undoubtedly Śrīvidyā embodies the Karma, Jñāna and Upāsanā of the Vedas and Upaniṣads chiefly and the latest techniques of Āgamas partly. It has much in common with the Usas in the morning red sun-worship or Brāhmi-Gāyatri worship of Upaniṣads. Red colour, symbol of creative desire, love, beauty and vitality, is very powerful. As eachdawn (Uṣa) is vermillion red with the enchanting floods of light andr effects its colours on the rhythmic vibrations of the dew drops, hanging on the tiny edges of the blades of grass, the deityArun ā, the red one, is not only compassionate but also 'karunā-rasa sāgarā', the ocean of aestheticism and compassion. Waves of beauty, bliss and compassion radiate from her eyes and she wields pāśa (bond or noose), amkusha (goad), arrows of flower and bow in her four-

hands and is hallowed with her own accomplishments or radiance[23]

Actually the sensibility of the Vedic seers was formed and attuned to nature in the different aspects of her beauty, anger, grace, peace, etc So they could see the primordial images of nature around and could listen to the primordial sounds rising in their minds and nature simultaneously But the perceptual experiences of nature are followed by an individual subject's attempts to relate with the objects of experience in diverse ways such as an inclination to acquire, use, transform, or improve them etc This may be termed as process of mentalisation' When the process of mentalisation of those open experience started *Āgama* and Tantra *directed* the *aspirant* to understand the real nature of mentalisation and then to reopen closed doors of experience by using the key of Sabda sadhana, the rehearsing of Bijaksharas *the code word like* 'Aim', Klim', Hrim', 'Om or by the listening of the inner music or by meditating on Omkara Thus a realised Tantrika could see the relation between *speech sound and the instinctive energies like sex energy* at the lowest base centre, between the ear and heart sound So he could generate, move and channelise these dormant energies by pro*ducing and pronouncing the key note One can see the effect of* the particular sound in the world of animals A particular sound made by a female tigress as a call for mating, generates trem*endous energy in the male tiger walking* in the *distant jungle*

The call is by the female for the participation of the male in the process of creation So Āgama Śastra recommends each action to be performed with the muttering of the Mantra, during the period of adoration of deity Success of Sadhana lies in the mastering of some of the word sounds pronounced in a particular style *In this way*, *Śabda* Sadhanā represents and includes learning of the Vedas, Nama Japa meditating on the navel centre or heart centre, chanting of the Mantras and Stotras and thus seeing *the world* as consciousness

By suggesting the 'antaryaga vidhi', i e the method of internal worship of the goddess, the Bhavanopanisad explicates the mystery of the Mantra and Yantra both In this way, it embraces all the techniques of different schools of thought and puts them into the melting pot of Bhavana leading to Jivanmukti as the

culmination of the whole realisation The significant contribution of this Upanisad, which is a manual of the Kadimata of Samaya marga, is the masterpiece of Śrisadhana, was recognised by the gurus of Śankara school and other Vedantins, and celebrated scholars of Tantra and Indologists like Śri Bhaskara Rai Makhin, commented on this Upanisad

Samayachara

There are two schools of Kundalini yoga One is Samaya yoga in which a yogi always meditates and realises that the mother consciousness is always with him 'Maya saha iti Samaya' His approach to Kundalini is corroborated by the right and normal forces And as Kundalini rises from her birth place and crossing all the chakaras moves with passion to marry her beloved Śiva in the Sahasrara She is worshipped by yogis as Saubhagyavati or Samskaravati transformed satisfied with her, and her spouse s glory, she looks at other sadhakas with full grace and compassion realising the pain and suffering of other sadhaka created by the dissection or division from their beloved spouses So this way of Śaktas is called a yogamarga in which Kundalini the individual, like a yogini makes a lot of tapas or austerity as the daughter of Himalaya Uma, to find her Śiva at Kailasa First, the origination of the idea of unity with the beloved and then to attain this unity is yoga The first phase of this unity is dhyana yoga and the second is called laya yoga. When Tantra says ' Dhyana koti samo layah it means. when millions of movements of dhyana or bhavana (meditation) merge into the continuous flow of consciousness is layah or samadhi

Bhavanopanisad supports the view of Samayachara or Dakshinachara. 'Samaya, also means the way of equanimity or balance of Śiva-Śakti Bhava, the Samava yoga Samaya also conveys the sense of propriety of conduct, maryada i e dignity and moderation Lalita Sahasranama Stotra says that Lalita is inherent in the Samaya (Samayantastha) and (Samayacara tatpara) pleased with Samayachara[23] She is the form of Dakshinamurthy[24], south facing and represents favourable Śiva who assumed the form of a boy of sixteen and as a guru, imparted the quintessence of knowledge through silence to his disciples She is described Caitanyarghya Samaradhya Caitanya kusuma priya she is

propitiated with the offering of arghya of oblate water of consciousness and is fond of flowers of wisdom-consciousness.[25] All this supports the view point of the Bhāvanopaniṣad which emphasises and explains the method—internal yoga or worship of the deity only through psyche. *It does not give any importance to the external worship or show of piety.* Its theme can be substantiated as "adoration of the consciousness by the consciousness with the consciousness".

Yantra and Mantra and ritual form of Śrī-yāga or sacrificial act of Śrīvidyā are interpreted in terms of total experience of Parāśakti or consciousness There is neither any need for deviating from the Vedas, Smṛties, social responsibilities and tradition nor of clinging to the five Makāras (madya, mamsa, mina, mudra and maithuna).

Schools of Śrīvidyā in Samayāchāra

Though in the literature there are references to about fourteen schools of Śrīvidya yet only three schools are prevalent among sādhakas, Kādividyā *of Manmatha (the cupid),* Hādividyā of Lopāmudrā and Sādividyā of Nandi. Bahvanopaniṣad mentions only these three vidyās—as "Saiṣā Śāmbhavī Vidyā Kādividyeti vā, sādividyeti va Hadividyeti vā rahasyam"[26] The distinction in these vidyas lies in the emphasis on some particular aspect of the Deity and its Mantra by the different schools Kādi school has given first priority to some other syllables of the Mantra which represents different aspects of the Major Deity *suitable to a particular aspirant psyche*

The Bhāvanopaniṣad follows Kādi school of Kāmarāja and explains the intricacies of the Mantra, Yantra and body of the aspirant and directs him to merge these three categories into the same one consciousness This absorption of the three is made at the level of Bhāvanā That means, the three Bhāvanās which were developed *independent of each other* are sunk into the stream of one unifying Mahābhāva The Sutra *thirty-one clearly explains* the culmination of these bhāvanās as "merging of all mental propensities, like 'I' and 'Thou' is and is not, duty and lack of duty, and adoration in the self, is to offer oblation (made of knower, knowledge and knowable) to fire (of consciousness)"[27]

KAULOPANISAD

Lalita Sahasranama Stotra, while praising the great goddesss maintains that she is "Kulakundalaya", one who resides in the reservoir or pool of Kula,[28] She is Kularūpinī means she is the form of Kula and Kula is that where earth category (ku) merges (la or liyate) That becomes Muladhara, the root of Kaula-sadhana According to *Kāmadhenu Tantra* 'ka' *sound is the* great symbol of the primordial desire, the root of creation, sustenance and annihilation That is the origin of all the sounds and objects[29] And the vowel U' is the lower kundali sakti which consists of five deities, the five vital forces and bestows all the four fruits of life (i e, Dharma, Artha, Kama and Moksha) 'U' is the round eyed Śiva and the base of all the auspicious[30] 'Ka', the primal desire or sex energy, joined with 'U', the Siva energy, is 'Ku', the earth or Bhumata 'La' is the form of triplicate Kundali, the passion for man, woman and the issue or of spring[31] It is more physical and fleshy It represents moon-consciousness, earth-consciousness and Krsna consciousness.

Etymologically, the word Kula means a triad—"Mātā (measurer), Mānam (measure) and Meyam (measured)" Lalitasahsranāma describes the great goddess as the human consciousness who relishes the nectar of Kula the family, the clan, *the nation, the world She is Kulangana, the chaste woman of a* dignified family and the owner of the family She is Kaulini, Kul yogini, dwells in every house, village etc. But she is also Akula, one who is beyond Kula or any restriction or any set of rule and regulations, above any code and conduct.[32]

As such, one cannot agree with the view point of Shri Pandit R.Ananta Krishan Shastri and Shri Karra Ramāmurthy Garu that "the Kaul group, of the four objects, viz., Dharma, Artha, Kama and Moksha, towards the attainment of which a man should strive, this series treats of Artha and Kama which pertain all to the concerns of this world In it are to be found the several processes of black magic practised for the gratification of one's selfish desires and the accomplishment selfish purposes.'[33]

Contrary to the above view, the basic thought of Kaulas seems to be rooted in the statements of ancient Upanisads like

'Mātrdevo bhava' and the story of Uma Haimavati in Kenopanisad, when female consciousness *attains its grandeur* because of its love affection and complementariness for creation Even the Purusa Brahman of the Upanisad, to rise from amorphousness to articulation seeks *female form and awareness* "The one to find cosmic forms, seeks and sticks to a single yoni and sometimes to all the yonis '[34]

So the woman with her divine aura *was the great subject for the study of the self She was named Vāma, not that she belongs* to left side of the man or passivity as it has been a long standing *notion among the ignorant people* Vāma represents the aesthetic instinct or action with beauty and for beauty —"Vamati Saundaryam means a woman who radiates beauty[35] So Vamācara does not mean a path full of anti social, sex dominated and permissive way of indulgence and gratification Both the friends and foes of womanhood have distorted this concept It is actually awareness of the beautiful and the gratification which leads a Kaula to self accomplishment Because he is in constant touch with the bliss and beauty consciousness, for him the whole existence and the knowledge is a paradigm of divine beauty and love

Our texts, the Kaulopanisad gives the quintessence of Sākata vision, totally undetached vision i e, one does not like to attach one self to any pleasure or pain, loss or gain, fame or ignominy, and accomplishment or mastery over things This awareness can be experienced but cannot be preached like any technical knowledge to anyone The uninitiated or uncultured mind is neither in a position to discriminate between the awareness and the nescience nor can he see them in their essential unity and *wholeness So the Kaulasadhanā is a very complex discipline* which cannot be followed by the people whose sensitivity is low If someone without this sensitivity, imposes this energy on one's psyche without the requisite preparedness he may do himself incalculable harm, both physical and psychological Therefore, Kaulas are advised not to make any kind of show of their spirituality Rather, they are advised to keep it a secret by leading a normal life amongst common people and accommodate people belonging to different ideologies So a Kaula has a tremendous sense of ethics and morality, but his sense of aesthetics is always

dominant His ethics flows from aesthetics

The Kaulopanisad does not mention 'Makara sadhana' On the contrary, it recommends "Madadistyajyah'[36] the avoidance of intoxicants, stimulants, drugs or wine in their crude material form which stands totally opposed to the sensitivity of an aspirant If taken under the administration of the spiritual these donot remain intoxicants any more, but, if they are taken under the influence of ignorance or animal passion, they generate nothing but violence, passion and mental disorder and ugliness[37]

I think the psychology of five Makaras in the Vamatantra is peculiarly valid Five Makaras (Madya, Mansa, Matsya Mudra, Maithuna) represent only the idea of mundane world of desire, passion, ambition, lust, enjoyment, thought world or all names and forms, that is the projection of mind or mental constructs In the Tantric symbology, the whole five-fold world of objects is just mind 'Sarvam manah eva This five fold manifestation of the mind is to be transformed into self-consciousness. The tangible reality around the aspirant is to be metamorphosed into Truth which is beyond any concept of time and space or the world of Māya If the five Makaras are the five phases of the hunger or kali, then she is to be fed continuously, without any interruption till she is contented with the uninterrupted flow of nectar of sixteenth digit of the moon Tantra accepts the language and expression of the common man and imparts metaphysical interpretation to it He picks up dust and mud but finds splendour of the lotus in it In the Tantra raja tantra. He warns the followers to minimise their passions for drink The moment, an aspirant swallows a drop of wine just for the sake of his sensual gratification, he falls from the realm of kuladharma[38]

The important thing is Manolaya (merger of the mind), the limit of the experience The wine can be an aid to a Kaula if he wants to get out of any neurosis created by kundalini sadhana in the beginning to have a fleeting glimpse of awareness, he may enjoy complete faith in the spirit of Śakti sādhana Another symbolic aspect of the Kaula sadhana is that the process of the preparation of the wine is indicative of the self awakening By decomposition and putrification of the solid matter in the water, by formentation and stirring, it deeply generates the burning or

exciting qualities of the fire element So from earth element to water and thence to fire is an ascending order of the fire kunda lint through Trinity But this phenomenon is a universal one In the Puranas the legend or myth of the ocean churning is very illuminating Mind is the ocean To distill the ambrosia or nectar from the ocean the Devas and Asuras were advised by Viṣṇu to bring the medicinal plants and trees and oth*r things from all the corners of the world throw them into the ocean and to churn the ocean so well that the decomposition of the matter is complete As a result the cow (Kamadhenu) appeared Next to the cow was the Varuni Devi (wine) who appeared in the form of a juno with red intoxicated eyes and smiling face before the Asuras The Asuras refused to accept her, while the gods welcomed her (sura the wine goddess) and were named as suras[39]

The Kaulopanisad in the very beginning of the Santipātha (reading for peace) prays to Varuni (the wine) daughter of Varuna in the West to bring peace for the aspirants But in the actual text no mention is made of Varuni or wine or any other Makara The ethical part of this Upaniṣad is wonderful and presents a balanced view of spontaneous morality and ends with the statement

> Sarva samo bhavet
> A Kaula should be one with all

KĀMA KALĀ

The Nasadiya Hymn in Rg Veda while searching the root cause of the creation explains that when the existence and non existence were absorbed into the great silence a ray of Kama shot through the heart of the great silence and there was creation all over the universe That ray or string of Kama or desire measured the immeasurable gave a form to the formless, name to the nameless The great silence becams Śmasama, the creation ground and Sava or the dead body of Śiva According to Tantra this state of Bhagawati is—

'kavalikrta nihsesa tattva gramasvarūpini'

when she has absorbed the total number of the entities into her self and herself is absorbed in the all embracing, the great silence Śiva So the total play of creation, sustenance and absorption is the play of Kamakala This initial impulse of Śiva, the desire, supreme entity, responsible for the total activity of the universe, is Kāmeshwari or Kamakala, and the desireful supreme entity, *Śiva is Kameswara This Kamakala is active in all, i e moving* and motionless Arthur Avlon in his introduction to Kamakalā Vilasa of Punananda Natha, quoting Sarvollasa, explains that in Kāmakalā single Bindu shows the state of laya (absorption), two Bindus as the state of creation and three Bindus as the state of continuance or sthit This Bindu is a metaphysical point of energy about to manifest itself When this Kamakala is known as conceptual reality it is Devata (Deity) when it manifests itself into sound symbol, is Mantra and when appears in a form or symbol, is Yantra Śri T V Kapali Sastriyar in his hymn to the Goddess Lalita Kāmeswari the Mahamanustava, states "She who is Kamakala, becomes the eternal portion in each being Holding out openly through the seed sound Hrim, the expensive universe is in the macrocosm It is she again who reigns as the eternal portion in the microcosm "[40] To put it succinctly, we can say that the whole play of the Kamakala is the evolution of the one to its two-fold aspect as changeless Śiva consciousness and the changing Sakti-consciousness

TRINITY OF THE KĀMAKALĀ

My observation is that the concept of the Kamakala in Tantra can be traced in the Vedic concept of Yajna Every sacrificial act is related to the Samkalpa, will, animus, determination and resolve The whole structure of Yajna moves around that Samkalpa The great Brhadaranyaka Upanisad says "The self (Atman) is identified with desire alone What it desires, it resolves, what it resolves, it works out, and what it works out, it attains" [41] The great law giver, Manu, too, confirms that Samkalpa or deliberation is the root of Kāma or desire and Yajna is the offshoot of the Samkalpa [42]

Yajña is nothing but the three fold evolution of the animus in action It represents *the theory of three fires (earth fire,* the Sun and the Moon) which make the triangular symbol of Yoni, the female genitalia in Tantra The pulsation of this kama-*Bindu (the dance of kali)* can be seen only when the heart of the yogi is completely devoid of passions like the clear sky immaculate, or like the complete silent void of the crematorium (śmasana) And only this state is described in the Stotras —

> "She the kamakala, is engaged *in her act of copulation* with her spouse Mahākameśwara or Mahakāla" [43]

The great treatise Tantrāloka says "In the void of Mahākāśa the secret triangle of desire, knowledge and action is called Bhaga the yoni in *the centre of which the cincini śakti, vibrates* ever" [44] This impulse of Prime Desire creates a throb or spanda which creates nada, the symbol of sound world When this nada concentrates, it becomes Bindu which represents the earth srsti the object world All these three fundamental entities are indicated by a triangle which can be explained with the example of a small spider A spider emits an end of a tissue of the web and with the support of this tissue it hangs down to earth producing *more and more threads in space But to give strength to that* thread, the spider ascends and conjoins another thread with the other and in the end there is a web circle So a triangle under a circle indicates the creative prime impulse of desire heading towards fullness or wholeness This evolution of kāmakalā can be understood *with the help of the diagrams available in the* Tantric texts

The mystic diagram of Maha-Tripura Sundari, named Śri-Yantra, is constituted of nine triangles surrounded by two eight petal and sixteen petal circles respectively It means the kinetic energy emanates and moves as *triangular force, but finds its* stability in the circle (sampurnata) or wholeness Triangle, the symbol of kāmakalā emanates from wholeness and acts and moves towards wholeness The symbols of triangle and the circle both have their base in the Upanisads. Brahman of the Upanisads is three-fold, Sat, Cit, Ananda, Truth Consciousness-Bliss The Vedas are three, the fires are three earth fire, electrical in space and gaseous *in the sphere of Sun* The words are three-

Bhūr or earth, Bhuvar or 'Antariksha' and Svar or 'Dyuloka'. The states of the soul are three Jāgrat (waking), Swapna (dream) and Susupti (deep sleep) The life described in the Upanisads is three fold. Annam or physical, Pranah or vital and Manas or mental The trivrtkarana theory or theory of triplication of the three elements (earth, water and fire) is well discussed in the Upanisads But the total activity of the Upanisadika life begins with the idea of wholeness, Om That (Brahman) is infinite wholeness and this (universe is the same) The Infinite wholeness proceeds from the Infinite whole And then, taking the wholeness of the whole, it remains as the Infinite whole alone"[15]

So these two entities in one is the essence of the Śākta Tantra In the form of Tripura, She manifests Herself as an active triangle of Iccha (prime desire), Jñana (knowledge) and Kriya (action) She subjects Herself to a three fold evaluation of the three cities as Her play But when She transcends Her play, (all the creation etc) she is Lalitā, which means "Lokanatitya lalate, She illumines by swallowing the total duality of the worlds) She is described as a supreme consciousness with the indication of circle

To conclude, the approach of the Tantra is appreciable in that it uses the Kamakala as Bhavana for both the ends, Bhoga and Moksha In the words of Tantrikas, the explanation for this type of application of Kamakala or Bhavana to attain Mukti can be repeated as follows

> "A small piece of crystal of poison kills all the living beings, but the knower of the mystery of that poison can use the same poison in such a way that it may save the Yogin from death". (See footnote 19)

Needless to say that the Bhāvanopanisad explicates the quintessence of the mystery of 'Śritantra, Śrimantra and Śrīyantra through the medium of one's own constitution of body, senses, vitality, mind, ego, intellect and the self".[16] Because the great manual of Tantra Lalitāsahasranāma gives instruction' "The Great Goddess Lalita is adorable by the introvert and is available only to them".[17]

The Kaulopanisad does not say much about the intricacies of the *Śakti-Sādhanā. But its total emphasis is on the Tāntrika* way of life or view of life. It is not only a manifesto of the Kaulatantra dealing with the problems of ethics, morality or a code of conduct, but it also provides a true picture of the effortless flow of the *true characters of Kaula-living at the level of* self-consciousness His ethical approach is not of a man who imposes some rules and regulations on himself and is trying to ascend the mountain of Sadhanā with the help of those crutches. But a Kaula's morality or ethics flows from the top of the mountain down to the earth Any action or reality which leads his heart to the experience of expansion of consciousness becomes a virtue And any behaviour which leads his mind to strain and contraction is a vice for him.

So a Kaula's living conduct depends totally on his true relationship with his beloved, the Great Goddess. Brahmāndapurāṇa in its section Lalitopākhyāna (3, 4, 41, 71-81) gives details of his ways and means of life, but also indicates that a Kaula's total activity of life reflects and is oriented by his deep sense of surrender to his consciousness [18] Whether circumstancial situation may be for or against, a śaktaś mind should be in a state of tranquillity and harmony and his unflinching devotion to his Deity He may avoid the ostentacious public life He should be established in spirituality and should always aspire for reality

Even the Kulārnava Tantra or some other Yāmala texts which are prohibited or banned by the moralists, have ethical values in abundance. They all stand for great human values. Only the language of five Makāras in Kaulamārga seems deceptive to a novice. But if a Kaula feels that Makāra-Sevana is the basis of the Kaula Tantra then he is completely mistaken We do not see most of the drunkards, and meat eaters and womanisers as liberated souls Such *people must understand* the instructions given against 'Paśupānam' in Tantra, or they must approach Sad Guru (master) who can tell them the secret of five Makaras.

ŚIVA SŪTRĀNI

I could have selected a third text related to the philosophy of Śakatas for my comments As there could be many more texts dedicated to Tripura Bhagwati like Tripuropanisad etc But, then, the scheme of the things would have been very different Therefore I selected the third text related to Śiva, the lord of animal creation and the spouse of Great Kameswarī Tripurā I got this hint from the text Kamakala Vilasa of Punyananda and Lalita-Trisati Stava of Brahmanandapurana The later text instructs the aspirant in a straight forward manner

"Only that person who knows the mutual secret relationship of Śiva and Śakti can understand Sricakra Out of the nine cakras or circuits of Śri Yantra four belong to Śiva and five to Śakti If an adept enters the elan vital (in Bergsonian philosophy one may call it creative force) within the organism that is able to build physical form of the Yantra, he will find the peripheral square having four gates of Dharma, Artha, Kama and Moksha and three concentric circles inside it, the next two concentric circles of sixteen and eight lotus petal respectively and the last cakra, the Bindu, full of bliss, the sanctum sanctorum belong to the four Śiva Cakras The Cakra consisting of fourteen triangles forming the outer rim, the next two cakras composed of ten triangles each, the cakra consisting of eight triangles, and the cakra, constructed of simple downward triangle, belong to the five cakras of Śakti The epilogue of Lalitamba-Trisatistava confirms this fact and declares – the person, who understands the universal concommitant relationship of the cakras of the Śaivites and Śaktas, alone understands the mystery of Śricakra "[9]

Thus, on the one hand, the text of the Bhāvanopanisad and Kaulopanisad explicates the secret of Śrividya from Śākta angle of view and, on the other hand Śiva Sutras explain almost the same entities of Tripura Sadhana from the Śaiva point of view of Pratyabhajña, Trika or Spanda Śāstra

While writing on this trilogy of Tantra, I could apprehend the possibility of placing the three texts as miniature of the

Śruti Smṛti and Yukti-Prasthānas of Advaita-Tantra-Darśana as parallel to the Buddhist and the Vedānt philosophies The concept of the Trinity in Kāshmir Śaivism and the concept of the triangular evolution of the conscious energy in Tripurā Tantra had been complementary to each other like a man and woman for a very long time till today If the primordial energy is called Kaulinī, Śiva is a Kaulika who wields her as a crescent moon on his head and Devi Kaulini wields Him as Her Saubhagya Bindu on Her forehead In Kularnava-Tantra Śiva Himself proclaims the wonders of Kaulasādhanā Addressing his Kuleśwarī, He states ' Bhoga (enjoyment) is transformed into Yoga, the sin into virtue and the world as a bond turns into emancipation in the Dharma of Kula "[50]

A famous legend describes the origin of these seventy-seven Śiva Sutras by narrating the manner in which the Sūtras were handed over to the great Guru Vasugupta in dream state in the last quarter of the 8th century A D He was directed to collect these Sutras engraved on a rock named 'Śankaropala'. Having collected the Sutras, Vasugupta wrote a small treatise, consisting fifty two verses of Spanda Karika, expounding the essential of the Sutras But some scholars attribute these Sutras to Vasugupta and the Karikas to his disciple Bhatta Kallata, who also wrote notes on his Spanda Karika The origin of this Śaiva school of Advaita can be traced back in some of the ancient Upanisads and Puranas Śaiva tradition says that this knowledge of Śiva which flowed from the five mouths of Śiva in the form of ancient tantra literature was lost by the people because of the loss of their memory So, in the beginning of the era, of Kali, Lord Śiva ordered His incarnation, Durvasa, to impart this knowledge to his eldest son Tryambaka, born of His creative will From the ninth generation of Tryambaka, Ācārya Somānanda, the writer of Śiva Dṛṣṭi and Para Trimśikā-vivṛti, belonged to the 9th century, He was another follower of Vasugupta who substantially contributed to Śaiva Pratyabhijñā-philosophy which was known earlier to a great dramatist Kalidāsa, who propounded it in the love story of his glorious drama, Abhijñana Śākuntalam

The Pratyabhijña School of the Śaiva Trika philosophy constitutes a logical part of it and the Spanda school promotes

the experiential aspect of it According to the Trika Darsana, the Supreme Reality is three fold,—Śambhu, Śakti and Anu, and that is the reason why the text of Śiva Sūtras is divided into three sections namely Śāmbhavopaya, Śaktopaya and Āṇavopāya Śaivites also use the other terms like Pati, Pasa and Pasu for the above categories All the other thirty-six entities of the Trika philosophy are the unfolding of this three fold Reality When the anu or the animal, recognises this Reality, he is one with Śiva the Pati The achievement of this recognition is not a matter of simple cognition or knowledge *It is the recognition of the existent Reality* like *the recognition* of Devadatta who has been already seen in the past had gone into oblivion and is recognised in the present as beloved one So in recognition the lost experience is resurrected The difference lies in this recognition not being of the external other but of the inner unity which has been missed by the seeker due to his ignorance This resurrection of Śivahood in the Anu-Pramātā or the animal spirit is Pratyabhijñā Ācarya Śankara in his praise to Dakṣināmurti Siva has also used the word Pratyabhijña in the context of Advaita Vedanta who in sleep becomes mere existence and on waking recognises, 'I have slept so far' To Him the perceptor, Dakṣinamurti, this obeisance is offered "[51]

In the very first obeisance to Dakṣinamurti even the great Ācarya uses the image of the Trika Śaivites as—'The universe appears in the self like the city with its structure in a clear unsoiled mirror' Though the city in the mirror is not real, yet it appears as real in the mirror through Maya. The difference lies in the concept of Māyā of the Trika Darsana

The word *Pratyabhijña is well discussed in the theories of* perception and experience by the commentators of Nyaya philosophy Most of them are Saivites But Pratyabhijña as a complete vision and a systematic school of thought is propounded only by the Śaivas of Kāshmir Vacaspati Misra in his celebrated commentary on Sankara's 'Adhyāsa Bhāsya', comments on "Recollection" and 'Recognition" The object of recollection 'Smrti' is either very far or in the past, while the object of recognition is very close in the present to the recogniser [52]

They have used this word in the context of supreme spiritual

enlightenment Īswarapratyabhijña Vimarśini expounds that self oriented ebullition of understanding or knowledge is Pratyabhijña and moreover, it is the search for the experienced self-consciousness which is being experienced in the present The expression of this experience would be like—'undoubtedly, I am the same Īswara' [51]

The basis of this thought was already there in the texts of Svacchanda Malini and Vijnana Bhairava Tantras But that was always misinterpreted in the light of the concept of duality, prior to the existence of the Ācaryas of the school The significant exponent of this school are Somananda Utpalacarya, Lakshmana Gupta Abhinava Gupta and Rajanaka, Kshema-Raja respectively

The other wing of the Trika philosophy is Spanda school of thought The Text Śiva Sutram of Vasu Gupta is the manual of this school The interpretation of these Sutras are available in the texts of Spanda Karika of Bhatta Kallta Spanda Pradīpika of Utpala Vaiṣṇaiva, Śiva Sutra Vartika of Bhatta Bhaskara, Spanda Nirṇaya, Spanda Sandoha and Śiva Sutra Vimarsini of Kshema Raja and Śiva Sutra Vartika of Varada Raja While translating these Sutras I have kept the Śiva Sutra Vartika of Varada Raja and Śiva Sutra Vimarśinī of Kshema Raja in mind Even though I tried my best to get the Vartika of Bhatta Bhaskara, yet I could not get it

This literature on Spanda tells that when Parama Śiva is full of Ānanda (bliss), there is a will spontaneously spurting, to manifest herself as wave of bliss and that is the root of the total creativity of the universe This ever pulsating kinetic energy of Saguna Śiva (qualified Śiva) permeates the whole cosmos Therefore, it is also expressed as Purnahamta 'All permeating Supreme Egoety of Śiva' Which is nothing but ebullition of Śivahood That is also named as free consciousness (Citi or Vimarśa of the Cit) The root of the word Spanda is Spadi, which means a very light movement, the primordial, as the first tender feeling of a young girl Lat-r on it grows into a young woman full of vibrating energy of knowledge (Jñā) and action (Kriyā) Because of this conscious energy, the Parama Śiva is Cit or consciousness Ācarya Sankara as a poet proclaims in his famous book, Saundarya Laharī (the wave of beauty) only if conjoined with the Śakti, Śiva earns the privilege to exist,

otherwise Siva is not in a position even to move".[54] So the bliss in the Spanda Śakti represents freedom, scintilation, His Will, luminosity, His Cit Śakti (consciousness) reflection, omniscience pleomorphicness, His action or Kriya Śakti[55] These powers of Siva indicate limitless treasure of His conscious energy (Citi Sakti or Spanda Sakti)

The text Siva Sutrani is divided into three sections, namely Sambhavopaya (the way or device of belonging to Śambhu), Saktopaya (belonging to Sakti) and Āṇavopāya (the device belonging to Aṇu or Pasu Pramata, the man living at the level of instincts and impulses) The first of the three tackles the reality from the angle of non duality, the second with duality versus non duality, and the the third from the angle of pure duality[56]

In the end I would like to comment that our texts of Samayācara (or Daksinacara) Kaulacara (Vamacara) of Sakti-worship and Spanda philosophy of Kashmir Saivadvaita put together here constitute the three fold vision of Tryambak-Śiva With these we worship Siva who nourishes our being, provides vitality and nectar of life[57]

ॐ नम परमप्रकाशवपुषे शिवाय

Prostrations to Śiva, Whose Body is Supreme Light

अथ शिवसूत्राणि

ŚIVA SŪTRĀNI

प्रथम उन्मेष

(First Opening)

This comprehensive manual of Vasu Gupta of Kashmir on Śaivism is a magnificent treatise on Kashmir Śaiva philosophy Though like other texts of the six systems of Indian philosophy, it too presents the quintessence of its own philosophy in an aphoristic way yet *it has its own peculiarity that it does not* exhibit any intellectual play of rationality for the criticism or refutation of other schools of thought which are not in tune with it It explains the whole Śaiva thought in such an organised way that each one of Sutra (aphorism) takes its serious reader to the direct experience of the harmony of the whole Therefore, unlike other texts it does not start with the formula *of explaining the significance of its own attempt* and *subject* expressed in their respective philosophy The present work begins with the direct approach to the consciousness

चैतन्यमात्मा ।। १ ।।

Consciousness is the Self

It is well known to the students of Indian philosophy that the substratum of the whole Indian mind has been the realisation of the soul and self 'Know thyself' or 'This Atman or Self is Brahmn'[1] or the conclusions of the total outcome of the

Upaniṣads of Brahmavidya, Buddhism, Jainism and other theistic and non theistic schools of India

Every Ācārya has expressed his experience or thought of Ātman or self in the light of his emphasis on the subtlity or infinity of the self But Śaiva interpretation of the self is very interesting According to them consciousness is of the nature of light (Ābhāsa or Prakasamanata) illuminating effulgence and appearance Existence reveals itself through its appearance This appearance is not separate from existence Its essence is the base or self of the individual and the cosmic life That is why Śaivites chant, "O Lord Thou are my Ātman or self, or myself is nothing but thou and my intellect is Parvati, the spouse of Śiva" We can understand this Sutra through the analysis of the following statement 'I am Śiva' 'I' may stand for existence devoid of qualities or Nirvikalpata or Nirguṇatā and 'am' stands for its essence the source energy of the whole creation Consciousness is the self of all the animate or the inanimate So self-attainment is the attainment of Śivahood. Bhagawāna Parasurama a great Tantrika, says "Nothing is higher than self attainment "[3]

In understanding Śaivism it is significant to note that this "Citi or Caitanya" is not inactive because 'Caitanyam Citkriyarupam'[4] means that consciousness is always full of its three Saktis i e independent will knowledge and actions That is the ultimate form of supreme Śiva and that is the substantial existence or the basis or self of the all [5]

ज्ञानं बन्ध. ॥ २ ॥

Acquisition of knowledge is bondage

The word Jñana (knowledge) has been discussed constantly in all the scriptures of Indian philosophy Some schools of Indian thinkers hold that knowledge is always a result of the acquired images of the objects through senses and the mental process But this sort of knowledge of the various objects is always at the level of information In this way each knowledge, depending on the proximity of its objects, like books and other things, being always dependent, therefore, is a bondage

Ācārya Sankara in his Adhyasabhāṣya on Brahm Sutra boldly declares "All the practical distinctions which are made

between means of knowledge, objects of knowledge, and all scriptural texts are based on nescience"[6] These distinctions obstruct the comprehension of ultimate reality There is a tendency to identify the knowing subject with his body, the senses, and so on when we try to grasp the operation of means of knowledge Without the employment of senses, perception and the other means of knowledge cannot operate This results in the erroneous notion that the body, the senses etc are identical with or belong to the self of the knowing person

So the human cognitive activity has for its presupposition *the superimposition described below* '*to know consciousness* as non-consciousness and non-consciousness as consciousness is binding '[7]

Actually, the Sutrkara (author) after having described the 'Ātman' the self, the being, the consciousness as transcendent and free, immediately comes to the root cause of non freedom, conditioning or bondage So he describes this bond as a condition created on the self by another entity called Maya This entity or Maya through its mass productivity creates fragmentation In the state of fragmentation, only fragmented knowledge appears before the consciousness This fragmentation of the psyche is *the result of the three pronged conditioning* of the soul by three Malas called Maya mala, karma mala and Anava mala

Maya mala conditions the Purusa (the man) through its universal phenomenon that is the contact of the man with the worldly objects[8] Karma mala appears when the man begins to respond or act and react to the cause of the world of Māyā[9] Ānava mala is produced when the Anu or the man or jīva takes *it for granted* that he is not Śiva but he is a small man of Maya The second Sutra describes the bond of knowledge as the resultant of Ānava mala, the self imposed ignorance, born out of one s own will[10] He becomes dependent on ignorance and therefore does not recollect his basic independence coming *from* Śiva, the Supreme

योनिवर्ग. कला शरीरम् ॥ ३ ॥

Yoni (Maya) produces a group (of five Kañcukas) and Kala separates the Puruṣa physically

Yoni is the source from which a group of five sheaths of Purusa originate i e Kala, Vidya, Raga, Kala and Niyati This is named Maya Varga or Yoni Varga So the yoni is Maya which leads the man to division duality and illusion The root of the word 'yoni' is 'yu' which means to mix and shuffle the matter and then to create distinctions And the word Maya also gives the sense of the root 'Ma', to measure (the immeasurable) the cause of ignorance as well as that of non ignorance too Maya dresses the Purusa with these five Kañcukas (wrappings) and makes him completely ignorant

The first effect of Maya as Kala, through its power of disecting, gives a physical form to consciousness and restricts its infinite power of action to a little or limited action [11] As Kala restricts and limits the infinite action (omnipotence), the remaining four vargas namely, vidya, raga kala and niyati restrict and limit the omniscience, completeness, eternality, and universality respectively [12]

The writer of Vartika on Siva Sutras Varadaraj defines the word kala in a more concrete way—Kala is a sakti of Maya through which the self or Ātman attains a particular grasp form (body) and is contracted and restricted to do only a few limited actions [13] In Spanda Śastra of Kashmir Śaivism the whole reality is classified into thirty six Tattvas or categories The first five tattvas belong to the pure and transcendental or metaphysical reality or existence The sixth tattva is mayā, the most material power which, through its maya mala, creates the bond of physical knowledge and the unlimited jñana śakti of purusa is contracted and then the unlimited action energy of the man is restricted through the karma mala of kalā sakti Thus unlimited, unrestricted, free and independent will, knowledge and action are enslaved by the three bonds of anavamala, mayāmala and karmamala respectively and the man is made paśu, the animal or jiva Ānavamala generates a sense of incompleteness, and constrains the free nature of consciousness by contracting the will power [14] Mayamala results in fragmentation of unlimited cognitive powers of consciousness by contacting it with the sense organs and psyche [15] Karmamala restricts the omnipotence of consciousness by contacting it with the karma-Indriyas (motory senses) and pranas [16]

ज्ञानाधिष्ठान मातृका ॥ ४ ॥

The metrix of the letters and verbal order is the su bstratum of knowledge

The whole knowledge of the world and its objects is based on the use of words which are made of letters These letters are called Matrkas as they constitute words and through words we carry on all our activities of mind as well as the general worldly life

According to the scholars of the school of Sanskrit grammar the four steps or states of the speech inspire us as Kamadhenu vak [17] The first state is Para in which the speech goes into silence and it is pure awareness without any activity The second stage is called Paśyantī, where this awareness unfolds its first world of scene In the third stage, speech changes into rattling in the chest and is named as Madhyama In the fourth stage it comes to throat and from there to mouth and with the help of effort and the stress at places of particular speech organs, it manifests itself in the form of specific sound called Matṛkas i e letters or syllables (vowels and consonants) The whole discourse of human knowledge or experience is constructed with these letters Because of the light of this lamp of the language or speech the whole civilisation is illuminated with the help of this power of speech or Vak Śakti and the man is able to produce and preserve the wealth of knowledge This knowledge always makes an attempt to know the unknown and measure the immeasurable and therefore, the ffty letter sounds of Sanskrit vowels and consonants are called Matṛkas, mothers, *the yoni the source of knowledge But they belong to Māya* These are a bondage for a Śiva Yogi We can judge the condition like the dependence of human mind on language without which human growth is impossible Each word is closely related to its meaning, so the whole extraneous diverse knowledge has its basis in Mayā, and therefore is a bond

उद्यमो भैरव ॥ ५ ॥

Entelechic impulsion is Bhairava

Now to shut this triangular bond of Maya or the world of thought process one needs an experience of intense zeal to

become one with one's own Śiva Udyama is a throbbing self-oriented, unified experience which is just like a melting pot in which all the impurities of psyche are burnt and the totality is experienced The writer of Vartika on Śiva Sutras, S Varada rāja explains Udayama in the same way and adds that it is a state of Purnahamta (a thorough experience of one's universal self or egoety)[18]

So the man, whose all energies are oriented or introverted to the supreme Siva is a Bhairva, one with Sivahood The individual letters of the term Bhairva represent Bharana (from Bh) (Ramana from Ra) and Vamana (from va) which means fulfilment, bliss and creativity respectively[19] In Tantra and Āgama the word Bhairava has a unique place It is a form of Rudra-Śiva, burning like thousands of suns destroying all the extraneous worlds of Maya at the end of the whole creation and is eulogised as 'Kalpanta' Dahanopamah' He has piercing and bright teeth and a vast body of universe"[20]

In Sri Lalita Sahasranama Stotra, Sakti, the Goddess Lalita is described as worshipped by Martanda Bhairava, the sun Bhairava[21] At the experiential level the concept of Bhairava has everything to do with the unlimited burning, light and heat which swallows the whole world of impurities and disunities— ——a centripetal tendency of the psyche which decomposes all the centrifugal tendencies of the thought and mind

शक्तिचक्रसंधाने विश्वसंहारः ॥ ६ ॥

Multiple forms of Śakti when retracted cause dissolution of Universe

This Sutra, too, explains the Bhairava experience, which can be interpreted in two ways according to the first, when Bhairava wields his Śakti Cakra or disc-weapon of fire, the universal ignorance or the external manifestations of creation are burnt to ashes as in case of Tripuradaha (burning of the three cities of a demon by Śiva), and Kamadahana (burning of god Cupid) with the fire of Lord Śiva's third eye According to the second, the word Sandhāna has too many meanings one is 'to wield' and the other is 'to conjoin or to unify' and Cakra also means weapon and a group of Śaktis When multiple Śaktis working in the world are unified with one super Bhairava-experience, the

extraneous disunity of the world, mind, speech and vitality disappears

जाग्रत्स्वप्नसुषुप्तिभेदे तुर्याभोगसम्भव ॥ ७ ॥

One can experience 'Turya' (the Supreme consciousness state) *despite the distinction between the three states, namely* waking, dreaming and deep sleep[22]

This Sūtra can be interpreted in two ways According to the first, in order to experience the Turiya (supreme state of consciousness) the seeker must penetrate beyond the series of three *states, namely, waking dreaming and deep sleep According to* the second the experience of Turiya is possible for a Siddha *(the arrived one) in any of the three states despite the distinc* tion between the states of waking, dreaming and deep sleep

These interpretations are based on the two different senses of the term Bheda In the Trika Darsana the second interpretation is accepted in preference to the first The three states of consciousness represent the triune imbalance of triangular mayā But once, with the aid or grace of Bhairava this chain is broken, the divine flash of consciousness is possible to attain But even if these three states remain in touch with Turīya, the fourth may transform these three

ज्ञान जाग्रत् ॥ ८ ॥

Knowledge (of objects of sense perception) is the waking state

All the sensory perceptions come under the range of waking *state So this kind of knowledge based on the aid of extraneous* activity of senses and their contact with their objects is defined as waking *in* Āgma *Śāstra*[23] *So Jagrat (waking state) is the* total peripheral area of human experience Knowledge acquired *in this state is used for all those practical* purposes which are essential for our survival Here consciousness operates as an agent or the doer (kartṛ bhava)

स्वप्नो विकल्पा ॥ ९ ॥

Conjuring images devoid of objects is the dream state

Svapna or dream is a state which is closer to Śiva or self

The contact of the senses with objects is removed and the self-consciousness is playing with its own fanciful imagination The consciousness of the dream state is named as Pravivikta bhuk' which means the enjoyer in seclusion who enjoys his own world of Samkalpas of mental activity "[1] In this state consciousness more of a spectator than a doer His doership is over His drasta bhava or seeing is predominant Because of the vikalpa vrtti the mind conjures up its images by words and fancy which are devoid of objectivity [25]

The Saivites are of the view that though the dream images do not have any external referents they are exclusively mental objects of an extraordinary nature [6] However according to Sankara these mental objects are parasitical on the waking state of consciousness through the sense organs have become inactive in the dream state

अविवेको माया सौषुप्तम् ॥ १० ॥

Veiled consciousness lacking discrimination is the state of deep sleep

Susupti is the third state in which consciousness is in contact with maya and avidya But no modification or mental content (discrimination) is involved Only the two entities are in touch with each other and the veiled consciousness is completely inert and inactive. Consciousness is silent but gazing at ignorance, and is embraced by ignorance and the two cannot discriminate each other Therefore, the word Susupti can be derived from 'Su' (śobhana or soothing) supti (sleep) So it is a soothing undisturbed dreamless sleep which seems to be very close to non-existence or void "[7] Where self is not distinguished or discriminated it is aviveka, but when that is identified with ignorance, it is maya So these two components, indiscrimination and identification, constitute susupti. Susupti is different from the dream state This aspect is intelligible from the grammatical analysis of 'svap-svap (susvapa) and susupti According to Suresvara, the absence of vrttis (modifications) characterises susupti [28] But Sankara seems to be more close to the Śaivites or Śaktas as he does not emphasise on the absence of vrttis, but on the complete but temporary withdrawal of consciousness from producing any effects or modifications [29] This view is quite close to the

position of the Śaktas regarding suṣupti who hold that complete inward contraction of consciousness by the jiva is suṣupti [30]

त्रितयभोक्ता वीरेश ॥ ११ ॥

Vīresa, one who arrives at Sivahood can spontaneously enjoy all the three states

In Āgama Sastra, Vīra is a person who inspite of all the risks has chosen to tread on *the path of self culmination He is* courageous to aspire for the experience of Sivahood Īśa is a word for Swami or Guru So the master of Vīras, the enlightened one is Vīreśa According to Kshemaraja, Vīreśa is one who is the master of his senses as he has full control over them [31] He is the only competent person to enjoy the three states of consciousness with one look of pure superconsciousness, that is Turiya, the fourth where the whole imbalance of trinity is set into balance and harmony According to Saivites there are three categories or levels of aspirants The animal, the human the divine The human level is a Vīra level and the divine is a vīreśa level According to Saktas Turiya is a state which manifests the nada of awareness of cit [32]

विस्मयो योगभूमिका ॥ १२ ॥

The novelty of the each phase of ascension to Sivahood is enveloped in wonder

Kashmir Saivism is basically a philosophy of Ānanda or beatitude In the Upaniṣadas, it has been already expounded that Brahman is nothing but pure bliss ' Raso vai sah" Each man is aspiring for Rasa in his life [33] But the essence of 'rasa' or ānanda is camatkāra, the experience of wonderful at every step His each moment is saturated with a sense of wonderful ecstatic feeling of union with the lord

In Indian aesthetics, the life of any art (kalā) is rasa or beatitude These rasas are nine Out of these rasas Adbhuta-rasa has emerged out of the sense of novelty and exciting wonderfulness So this adbhuta rasa pervades all the other eight rasas on account of being camatkara or flash of wonder [34]

इच्छाशक्तिरुमा कुमारी ॥ १३ ॥

The will of such a yogi (aspirant) is Uma—The Primordial virgin

A genuine curiosity or enquiry once awakened will bring the ultimate experience to the seeker But the seeker must concentrate on the question with a single mindedness without any wavering There should be no abberations on the part of one's enquiry The will of a yogi should be a will like that of Uma—the would be spouse of Siva. Uma was a name given to Parvati while she, as a young girl, performed such austerities or tapas which gave a shock of wonder to her parents and other gods, too During her tapas the burning heat of five fires around her, the extreme cold of Himalayan snow, and the other big impediments created by her mother and other gods failed to allure or waver her from her love for Siva This will to attain Parmasiva, was not separate from Siva Eventually it merges into Siva and Śiva emanates from it

Some scholars give the etymology of the word 'kumari' as "kum mahamavabhumin maravati' which means the word 'ku' stands for earthly desires or the downward flow of energy through enjoyment or bhoga The destroyer of this state of energy is kumari, the sublime or immaculate will

दृश्यं शरीरम् ॥ १४ ॥

The visible universe (is) his body

The yogi, viresa, has his will as a universal will the whole cosmos is his physical body The soul of the person whose will becomes the universal will becomes the soul of all the jiva and ajiva (animate and inanimate), is certainly a man having his microcosmic body transformed into ma rocosmic body His body and mind become one and universalised

The body of man has very important place in the philosophy of Saivas It is the temple of paramasiva where He manifests Himself into multiple plurality

हृदये चित्तसंघट्टाद् दृश्यस्वापदर्शनम् ॥ १५ ॥

When mind merges into the Heart, the visible world goes motionless, mute

The whole visible world around the viewer or draṣṭa is a creation of his own mentalisation Otherwise totality of the world around us in itself is Siva or existence alone All the main Vedanta theories of Yogavasiṣtha, Mandukyakarika etc support the view that visible is nothing but the vision of the viewer or perceiver So it is one with the mind

The other very important word is Citta, which is an amalgam of consciousness plus non consciousness It is the granthi (knot) of cit and acit and is the seed of maya Naturally, when the mind is silenced by its touch with the pure consciousness the visible world alongwith its creator citta is transformed into pure consciousness That is the great intuitive experience Grammatically, the word cit means pure intellegence, perception life consciousness, but by conjoining a past participle 'kta' with it, the word cit becomes citta which means consciousness conditioned by the concept of time and space Now this conditioned soul is liberated only when it has an unconditioned contact with the pure consciousness or it merges into that That consciousness is termed as *Hṛdaya, though, commonly it is known as heart the mind, the anahata' centre with its bent in the right part of the chest But in Upaniṣads and philosophies this world is used for 'atma', the self or cons*ciousness. The root *word 'hṛ' means kidnapping* abduction or forcible carrying away of the illusion Sankara commenting on Chandogya Upaniṣad (8 3) clarifies that ātma and hṛdaya are one Though in everyday use, we may say that self or atma resides in the heart But from the etymological angle hṛdaya is just ātmā [35]

So as a concluding remark, we can say that the roots of the subjectivity of the visible world, or illusion lie in the mentalisation When the mind energy is converted into consciousness-energy, the world of illusion is annihilated and it rests ineffective in its void In that state non existence and void can be experienced too

शुद्धतत्त्व सधानाद् वाऽपशुशक्ति ॥ १६ ॥

By meditating on Supreme (Para Śiva) one transcends one's animality

There are 36 tattvas (fundamental entities) in pratyabhijñā

philosophy [23] In Sakta philosophy tattva is that which expands into multifarious forms These tattvas include 25 tattvas of Samkhya and 11 more tattvas are added to this number These tattvas are classified as Suddha (pure) and Asuddha (impure) tattvas Siva, Sakti Sadasiva Iswara Suddhavidya are the five pure tattvas Siva is the supreme śuddha (pure), sandhan means to apply one s all forces of intellect mind speech and action to discover the supreme Eventually fruitful discovery will bring divine Sivahood in him and he will be freed from all the sensuous bonds—the bondage of animal passion

वितर्क आत्मज्ञानम् ॥ १७ ॥

Vitarka (I am Siva who is the all prevasive soul of this universe) *constitutes his self realisation*

Although the word tarka has several meanings like hypothesis guess argument reasoning inference etc yet here the word vitarka has been used in a very different sense In Yoga of Patanjali vitarka has been used for vices wrong actions or *gross elements like etc But here it means self knowledge* and self realisation An enquiry or search for truth with zeal transformed into Siva consciousness is vitarka

It is a state of communication or living where the superficial reasoning has left the understanding Argument is necessary only when there is even a little doubt But in a state of doubtless realisation where the whole knowledge flows spontaneously reasoning is superfluous and useless [24] When the reality or truth is so closed to the yogi the things or meaning are understood or expressed without any use of speech or gesture or when each word or gesture of yogi manifests only truth, self or wisdom the tarka will have to disappear

लोकानन्द समाधिसुखम् ॥ १८ ॥

As the self becomes one with all the lokas, bliss of samadhi is a blessing for all

After attaining *self realisation in samadhi the behaviour of* a yogi towards the world or people around him is the behaviour of a person who loves all and distributes his joy and bliss amongst people within his circle of influence His actions be

come a source of spontaneity and he is a master of his universalised will, knowledge and actions

शक्तिसन्धाने शरीरोत्पत्ति ॥ १९ ॥

Through the mastery and wielding of his will power, the yogi can body forth all forms

In the context of vibhuti yoga' of Patanjali and Śrimad Bhagwadgita a yogi may have siddhis and powers, but in the present context of Śaivism such powers will make a yogi just a magician or an occultist Self realisation has nothing to do with the exercise of these powers But the way in which his self has become one with all he can manifest his self in any form for the sake of other s welfare or for his own spontaneous bliss

भूतसधान भूतपृथक्त्व विश्वसघट्टा ॥ २० ॥

At his will he can nourish or bring them up the animate and the inanimate, destroy their ailments and can perceive the universe in a glance

or

He can preserve all forms destroy them and re create them

The first meaning of this Sutra is strictly according to the Vartika of Varadaraja In the second meaning we feel that a Śivayogi has attained his freedom which was lost in animal state But in Śiva state he is free to choose or not to choose Ethical scriptures or manuals donot govern him Ethics is that what he exercises Because his conditioning has withered away Time and space are his agents

The next Sutra too explains his attainment of Śiva hood Beyond which nothing remains to be attainable That is complete saturation point

शुद्धविद्योदया च्चक्रेशत्वसिद्धि ॥ २१ ॥

With the dawning of absolute pure knowledge, one becomes Cakreśa

Out of the 36 tattvas of Trika philosophy śuddhavidyā or sadvidya is the fifth one in descending order, that is Śiva Śakti, Sadāśiva, Īśwara and śuddhavidyā With the union of Śiva-

Sakti, Sadasiva tattva is the first outcome in which 'ahanta' or 'I ness' dominates 'idanta' thisness Subject consciousness governs object consciousness in the first state In the next Iswara tattva energised consciousness or object consciousness prevails upon the conscious energy, the subject In Iswara bhava, there is a pull for extraneous worldly manifestation (unmesa), the opening of the eyes to see this Samkalpa or this desire for creation concretised or substantiated In Sadasiva state, there is a strong hold of antelechic impulsion (nimesa, the closing of eyes)[37]

But in suddhavidya subject (I) and object both are synchronised in such a harmonious way that there is a complete balance and ananda of samarasata So this is a state of Cakresa where subject consciousness is the master of energised consciousness or Sakti-cakra [38]

Cakra is a mendala or one's circle around oneself in which one lives in harmony with his world

महाहृदानुसन्धानान्मन्त्रवीर्यानुभव ॥ २२ ॥

Instinct with Para-Sakti the fount lake of all, He experiences the virility of his mantra

Any mantra which has been accepted by an aspirant for 'japa' or chanting, is in a position to give the wonderful desired results only when the sadhaka (aspirant) has reached its all the sixteen meanings And the most secret or ultimate meaning of any mantra is supreme sakti That sakti is named here as 'Mahahrada' the fount lake of all the mantras Hṛada is a small water pool which represents a conditioned mind full of so many confusing noises generated by his sensuality. Mantra, too, represents a formulated or a closed psyche locked with Avidya To reach Mahārada', the primordial flow of Nada-Mahasakti is the only way to unlock the powers of mantra or one's psyche So Mahahrada is a karana sarovar' the source lake of primordial waters which symbolises universal conscious energy full of life and sound [39].

अथ द्वितीय उन्मेष.

The Second Opening (Section-II)

This manual of Saiva philosophy is classified into three chapters named Unmeṣas the three pronged effort to explain Sambhu form with Sambhavopaya, Sakti with Śaktopaya, Anu (jīva) with anvopaya The ultimate approach of this manual is to give us a triangular look of the Reality but with a single eye

Unmeṣa is a word for a very delicate and gentle opening of an eye that is just like the opening or blossoming of a lotus In Saivism, the opening of the third eye Siva is most significant It is not mere intuition, intelligence par excellence or wisdom Saivites call it Pratibhā It means the vimarśa śakti of Siva which radiates ever in front of the Lord Śiva, the self of the whole It has its triangular dimension of fire, sun and moon

However, its *first* opening or manifestation starts with a clear and intimate glimpse or view of Sambhu The second opening relates to an intimate view of Sakti and the third gives a clear view of the jiva or anu, the atom Sambhu is Paśupati or Siva the first entity in Saivism, Paśa is his Maya Śakti or Kamadhenu, the second entity, Paśu is the animals, jivas, the calves the third entity So this philosophy is called a Trika also To have a glimpse of the whole totality with this single and flawless eye is the philosophy of Śiva

चित्त मन्त्र ॥ १ ॥

Mantra is the form of mind

There is another set of the three words used frequently in Saiva texts i e Citi Citta and Cetya According to the anci ent grammarians, the root word is 'citi' in the sense of 'sanjñā-na' which means awareness or conscious energy That consci ous energy, conditioned by its own movements, desires and

knowledge is Citta the mind Cetya is an object of consciousness In Tantra, the mind, being the middle entity represents both the pure consciousness as well as the object consciousness So by nature, this mind is physico spiritual

Mantra is a systematic collection of some words and sounds which are produced at both the psycho-somatic levels Speech and sound are the most intimate manifestations of our inner word So naturally, the Mantra sounds are the power points of one's psyche and when rehearsed, they protect us from all the inauspicious elements and evils But in the reverse or inverted order, when the words or sounds are silent during meditation, the Citta (mind) itself becomes Mantra The sound form is converted into psychic force and one can attain desired results

प्रयत्न साधक ॥ २ ॥

The impulsion for Siddhi is the true Sadhaka

On the part of spirituality constant awakening is a prerequisite to achieve one's ends Patanjali also recommends this constant effort to attain Samadhi in Yoga The 'abhyāsa' is the effort for being firmly established in that stage in which the complete potential of an aspirant is realised

विद्याशरीरसत्तामन्त्ररहस्यम् ॥ ३ ॥

The secret of Mantra lies in the body of knowledge

The order of the words in this Sutra may be changed into Satta, Vidya, Sarīra Sattā is primordial existence which radiates through knowledge and knowledge radiates through words (body form) Any Mantra is deeply linked and equipped with this triangular reality and unity When one is aware of this unity, the Mantra unfolds its secret meaning".

गर्भेचित्तविकासोऽविशिष्ट विद्यास्वप्नः ॥ ४ ॥

Mind grows and develops in the womb of Mahāmāya, and has an imperfect and rudimentary knowledge as in dreams

Garbha (womb) of Māya is a network, so designed and perfect in its mechanism, which projects the simple consciousness through its myriad instruments as multiple and wonderful phenomenon This qualified consciousness begins to feel and

create life, birth, death, age, caste, creed, pleasure pain etc The pure 'samvit'[10] is subjective to delimited knowing and is forced to behave as an agent of Maya Sakti to create a world of dreams the fanciful offshoot of imperfect knowledge

विद्यासमुत्थाने स्वाभाविके खेचरी शिवावस्था ॥ ५ ॥

When perfect spontaneous knowledge arises one achieves all embracing sky like Sivahood

Through the organic and inorganic instruments and exploits of Maya plane spontaneity of innocent consciousness is distracted completely Consciousness is made to act like a Paśu, the animal full of fear, passion and other instincts But with the emergence of self understanding the consciousness arises up to sky level like a burning flame which naturally tends to shoot upwards to the sky It cannot remain on the mere earthly level of consciousness That is what 'Khecarī' means 'Kha' is akasha, the symbol of all prevasive, unaccompanied, detached, void, a complete expansion of consciousness (Cidakaśa) 'Cara' *is to move to walk into the state or experience of that all-*embracing bliss of Sivahood In Tantra and Hatha yoga, the word Khecari is conjoined with the better known word mudra, which again means 'Mudam rati or lāti' which brings ananda or delight

गुरुरुपाय ॥ ६ ॥

Guru is the 'open Sesam' (for Mahāsiddhi)

In Tantra Sastra the Gurus have been classified into four categories viz Sri Guru Param Guru Parmeşthī Guru and and Sad Guru However, Trika Sastra makes a mention of the first three Gurus Both the systems sincerely believe that as the psyche of an aspirant (sadhaka) grows and advances on the spiritual path he should move from one Guru to the higher Guru or plane of consciousness like a bee from one flower to another flower[41] But there should not be any kind of faithlessness or ego problem on the part of the seeker Lack of faith in the Guru can prove very dangerous

In Mantraśastra, the importance of Guru is unquestionable He is an authority which cannot be bypassed by any seeker

He is an authority because of his motiveless compassion and love for the disciple So even a little lack of faith in him, can destroy the success of the seeker in Mantra sādhanā Mantras do not fructify without getting initiated by the Guru So in Mantra sādhāna, Guru is the only means on the way to accomplishment While explaining his own composition Sr. T V. Kapalisastriar states the force of Mantra is hidden in the Guru who is accomplished in Mantra and when Mantra is sown in the disciple doing japa, grows and bears fruit [42]

Etymologically, the word Guru is derived from the root 'Gr' or 'gras, to saturate to advise, to swallow All the meanings indicate one or the other aspect of Guruship The grace of Guru is His Sakti So is Tantra, Siva and Sakti both appear as Guru to help a sādhaka (seeker) during his sādhanā. In the body, the place of Guru or Mahāsiva with His Hākini Sakti is Ajña-Cakra, the central point of forehead between the two eyes The culminatian of devotion for Guru is that the disciple is swallowed up in the grace of Guru and has no separate existence So Guru is the divine form of deity on the earth, in the body, in the universe which make us aware of ourselves.

मातृकाचक्रसंबोध. ॥ ७ ॥

One apprehends the entire wheel (gamut) of the Mother.

Mātṛka is a word for mother and in Agamatantra 'Vāk' or speech energy is mātṛkā which measures this soul expression of one's vital and psychic life [43] The knowledge, the feeling, or the other conscious modes of human life are made intelligible with the help of Sabda-Mātṛka The ingredients of this word mātṛka have pervaded all the four or five cakras of each one of us.

The Parā-Vāk (speech energy) lies dormant covering muladhāra, the root centre and svādhisthana, the spleen centre Pasyanti' energy is a state of making, where the Maṇipūra or navel centre is activated Madhymā-Vāk or speech energy turns into sound and holds the Anāhata or Heart centre. From the heart-centre to the throat centre (visudhi cakra) it changes into articulate vowels and consonants the term given to it is vaikhari, which means the clear and final

manifest form of speech [44] The range of the each sound or word is from the root centre to throat centre The consonants from 'Ka' to 'Ma', twenty five in number, represent the twenty five *tattvas or entities discussed in the Samkhya The four semi conso* nants ya ra, va la represent the four deities of air, fire, water and earth Sa, ṣa, sa, ha and kṣa sounds are the symbols of five manifestations or faces of the Śiva tattva namely Īśāna, Tatpuruṣa Sadyojata, Vamadeva and Aghora

The sixteen vowels called matṛkās or metrix represent the sixteen digits or kalas or time In this way, through the grace of *Guru the knowledge of the vast wheel or the cosmic egg of* matṛkas and the whole procedural life of the universe is made easily available to a Siva yogi through a Mantra, a gamut of some selected sounds, suitable to aspirant's psyche So Vak or speech is the Matṛ yoni or mahayoni from which the mantras or the micro yonis are produced And the understanding of the micro life must lead to the realisation of macro-life

In the fourth patala of *Prapñcasara*, Tantra, *the origin of* the whole cosmic life is described from the letters of Vāk (speech) Here a small detail of the solar family system is given All the sixteen letters from 'a' to 'ah' represent sun and, therefore called svaras (who shine of their own light)

Kavarga or ka group of five consonants represent margala or mars Cavarga venus or śukra tavarga to Budha or mercury *Pavarga to Śani or saturn, Yavarga to Candra or moon So this* vak energy *is spread over the whole cosmos Its each letter is* the manifest form of some or the other cosmic force In this way, one can utilise these cosmic forces through Mantras, a systematic arrangement of letters In Sritantrasadhana, this has been proclaimed by Siva that all Mantras are constituted of letters and letters embody the divine energy [45]

शरीर हवि ॥ ८ ॥

The body of such a sadhaka who has assimilated the Mantra is oblation (the fire of his consciouness)

In Mantrasadhana *an initiated person has to perform some rituals After the completion of a set number of rituals or rehearsing of* Mantra, one has to offer some food made of ghee

and sugar etc in the fire, the mouth of the major Deity And repetitious rehearing of the Mantra must accompany the sacrificial act But when this sādhanā is taken at the level of one's internal consciousness, the physical act is no more needed When the flame of consciousness burns incessant without fuel, the darkness of nescience is destroyed[44] In that state of awareness body is the only thing to be offered as an oblation to that fire Here, it requires to be noted that the schools of Śaivas, Saktas and Vaisnavas do not refute or reject the rituals of Vedic sacrifice They accept the total ritual but make it more alive in the context of consciousness and, like Upanisadas, give a spiritual meaning to the Vedic symbology *They consider the symbology* of sacrificial fire as the most appropriate scientific and spiritual one

ज्ञानमन्नम् ॥ ९ ॥

Knowledge is his food

Anna or food has two functions One is that it is eaten, swallowed and assimlated by the eater The other is that it gives pleasure to the eater In the present context, knowledge can be divided into two parts, One is physical and the other is spiritual The first is eaten up or consumed, while the other one is experien ced, enjoyed and also served to the people who are invited or present at the grand feast of spiritual sharing

विद्यासंहारेतदुत्थस्वप्नदर्शनम् ॥ १० ॥

When pure knowledge is dissipated he (abhogi) becomes subject to the world of dreams or thoughts

Having experienced the realm of Suddhavidya or true knowledge of non-duality, if a yogi comes again to the world of duality and thoughts he can seek or understand the world of maya or asuddhavidya (impure knowledge)

Perhaps this very Sutra indicates the relevance of both the vidya and avidyā in terms of Īsopanisad[47] The one, who has the grasp of both the ends simultaneously is capable of grasping the reality In this Trika philosophy, reality is a singular totality which is manifested in there folds i e Pasupati, Pasa and Pasu But, they make one single unit They are not separate entities

अथ तृतीय उन्मेषः

(आणवोपाय)

The third Unmesa (Third Section)

Now having explained the two types or aspects of Reality or Truth is is essential to have an understanding of the third aspect, named Pasu or the Anu Jiva That is another dimension of the ultimate Reality In the descending order of the number of tattvas from Paramaśiva to Sakti Sadasiva iswara, Suddha vidyā is the fifth Maya or Mahamaya is the sixth from which phenomenal world of Maya starts Through the imposition of the various degrees of ignorance consciousness, at its own will feels itself delimited The sense of freedom to know and to act is gone and it looks as Siva consciousness is arrested in the trap of Maya and behaves like an animal (Paśu), dependent on Maya Owing to the complexity of little knowing and little acting, there is an all over feeling of contraction and triviality, deep rootedness in the psyche of the self consciousness

आत्मा चित्तम् ॥ १ ॥

Consciousness (caught up in the web of Maya) is mind

The author who began with the thesis 'Consciousness is self", now proclaims that the psyche is the self Because of the conditioning of the psyche, the self has created for itself the concepts such as time and space and has started moving in self imposed concepts incessantly Here, the word 'ātma' may be derived from its root 'at' to move in incessantly These movements of the mind are vṛttis They are always limited and keep on travelling within the atmosphere of their own fantasies So Varadarāja's comment is appropriate that indeterminable pure consciousness is determinated or determined as

a moving particle when associated with the adjuncts like con traction and triviality [4] Five tattvas born out of Maya work around the consciousness as five sheaths and make it a mind moving through five senses In Yajurveda in a hymn Siva Samkalpa, the mind has been described as a fast travelling light of the lights procreant of all the time and space Yajna the lokas (worlds) the knowledge

ज्ञानं बन्धः ॥ २ ॥

Knowledge is bondage
(This Sutra has been repeated from the Unmesa 1 2)

The self consiousness working under the influences of Maya is Citta Its functioning is to mentalise the knowledge objective and then to classify the things in groups and categories This sort of a distorted and mentalised knowledge dependent on extraneous objects is a self created bond The source of this knowledge is the second sheath of Maya called asuddha vidya.

कलादीनां तत्त्वानामविवेको माया ॥ ३ ॥

Indis rimination of the discrminate tattvas like (kala vidyā raga, kala and niyati) is Māya

Under the influence of ignorance one cannot distinguish falsehood from truth and appearance from the reality One takes consciousness for ignorance and ignorance for conscious ness So the ignorance of the varied garbs of consciousness is Mayā It is possible to become a Sivayogi only when one grasps the inherent ephemerality of the various dimensions of Maya by which diverse distinctions are created

शरीरे संहारः कलानाम् ॥ ४ ॥

All the constituent elements (kala etc) of Maya should be reduced to their original seed from in the gross or subtle bodies of an aspirant

To throw away the impure influences of Maya the aspirant must follow the path of negation, to wind up all the tattvas of Maya into their original seed form This method is named as Samhāra vidhi of meditation

According to a view in Indian philosophy each individual soul has its two bodies to function at the physical and at the psychic level During meditation the aspirant should meditate on the *merger of all the gross elements (bhutas) of earth water* fire air ether into his gross body and all the subtle elements in the subtle body And when he is capable of wrapping up the whole *paraphernalia of Maya he should offer it into the* fire of consciousness

नाडीसंहार भूतजय भूतकैवल्य भूतपृथक्त्वानि ॥ ५ ॥

One should clean and still the nervous system by prana concentration or pranayama One should subdue the gross *elements and retract and isolate one-self from them*

In this Unmesa the author is describing the methods for achieving redemption from ignorance to recapture Sivahood The micro S va or J va shall have to adopt some techniques of Yoga devotion action and knowledge

For having a permanent experience of Sivahood self consecration is best prerequisites For self consecration an aspirant shall have to follow some techniques of pranayama to develop an unadulterated nervous system to conceive the new consciousness Upanisadas of Yoga give a good detail of seventy two thousand nerves nadis or veins the energy flowing channels in the body Ever flowing activity is the main chara cteristic and the meaning of the root word Nad So out of the seventy two thousand nadis fourteen nadis are the major centres of organism In Tantra and out of these fourteen the three nadis called Iḍa Pingalā Suṣumna are the most signi ficant ones where the leftist rightist and centrist forces work together But even there Suṣumnā the central nerve having *swallowed all the characteristics of other nādis is the most* significant In the interior of Suṣumnā is Vajrā and in Vajra too is the finest queen nerve named Citrinī[49]

Prana the fire energy of kundalinī with its burning heat purifies filth of the nerves restructured the nervous system and transforms the under sensitive or over sensitive system into a normal and innocent but a strong one So the word nādi samhara connotes the destruction of the old structure addicted to the enjoyment of indulgence of any kind The true practice

of prāṇāyāma eliminates sins [50]

Next to nāḍi śodhana is the word bhutajaya, the conquest over the five primordial elements and ability to use them at will This conquest of the elements produces great psychic power in the seeker He commands the grossest as well as the subtlest form of matter and attains eight fold perfection called siddhis In Rājayoga of Patañjali five forms or aspects of the elements have been described as the grossest, the generic essence (like odour, wetness heat touch and sound), tanmatra or subtle form, the anvaya, the guna-form (sattva rajas and tamas form), artha vatta the fifth aspect the pragmatic (subservient to the purpose) virtue inherent in the gunas All these aspects of the elements reveal themselves to a siddhayogi [51]

This is a higher stage in yoga Vyasa the great commentator on Yoga Sutras, explains the other stage too Prathama kalpika or initial stage is that when yogi is a mere practitioner, but is involved in some or the other manifestation of the inner light It is a stage where at power of clair voyance and clair audience can come to him The second stage is madhumatī bhumika, in which a yogi gains a vision of truth or Divine Reality In this stage of intuition the consciousness is strictly truth-bearing So it is named Ṛtambharā (truth bearing) in which the knowledge of Truth is obtained directly not through any regular or ordinary means of knowledge like perception, inference, word—testimony etc

The third stage called Prajña Jyotih marks the complete mastery of the elements through which a yogi attains conquest of the five primordial elements and control over the forces of the nature In the context of our present Sutra this stage is indicated by the words-bhutajaya, bhutakaivalya and bhutaprthaktva

To attain this power, Saiva scholars recommend a method of dhārana the confining of the mind within a limited object of concentration like one's own thumb of the foot, the navel, the throat, the upper throat, the forehead etc And the gods of air, fire, earth, water ākasa (ether) can be meditated upon these spots respectively.

मोहावरणात्सिद्धिः ॥ ६ ॥

Siddhi achieved under the cover of spell or ignorance is but limited

The siddhi or mastery over any thing is always inspired by some or the other determination, resoultion will or animus of the mind So even the best and the purest *siddhis are defected by* even a little involvement or the infatuation of the mind So the siddhis described in the previous *Sutra* are useless or a waste for a Śivayogi if his journey to Siva Samadhi is blocked by the petty attainments of siddhis

मोहजयादनन्ताभोगात्सहजविद्याजय ॥ ७ ॥

Conquering this illusion or visual fallacy, when all limits are surpassed, one attains to sahaja vidya or spontaneous knowledge

The word moha represents mind s dullness, attachment If that is removed from the mind the mind gets the vast expan sion of limitless cosmic consciousness The mind itself becomes Siva and the true knowledge is an attribute to him Wherever, the mind goes the each object becomes Śiva for him His will to make his mind a samkalapa (determination) of Śiva is actuated[82] That is the spontaneous awakening of a Saivite, where every move of mind becomes effortless Siva samadhi

जाग्रद्द्वितीयकर ॥ ८ ॥

For the wakeful, sahaja siddha all else are his emnations

In the state of siddha vidyā, a yogi attains a harmonious balance between the two, the I consciousness (Ahantā) object-consciousness (idanta) But in the higher stage of Īswara, Idanta is dominant, and higher to that is the Sadāśiva state, where the object world is dominated by the I consciousness and the whole object world is nothing but his own manifestation This state is called Pūrnahanta, the cosmic I

नर्तक आत्मा ॥ ९ ॥

And his soul, the dancer

The dance of Śiva *is very popular theme which appeals to* the mind of Indians On the one hand, Śiva is an established yogi, master of eternal knowledge *On the other hand, he is an* actor, dancer, musician and the physician (Vaidyanātha) In former form, he is inactive enjoys stillness (niṣkriya) In the

latter form He is not only active, but an incessant throb of the creation, sweet pulsating of the hearts of all animate, a rhythmic vibration of the waves of ocean, irresistible movement of the sun and moon and the whole inanimate world His throbbing is the eternal activity or bhoga (or camatkara) In this very form he appears as a dancing central figure through whose dance this veriegated universe is ever expanding in circles Yogi enjoys this great dance within awakened his own Śivahood

रंगोऽन्तरात्मा ॥ १० ॥

His subtle body, the stage

Antarātma is an ātma (self) conditioned by its own will and equipped with antah karana the internal organism, the ego, mind the intellect The vibrations born out of the free will of the consciousness are seen on this stage where this free activity of the dance of Siva is held

प्रेक्षकाणीन्द्रियाणि ॥ ११ ॥

His senses are the spectators

The author is using a metaphorical expression to explain the sport of Siva on the plain of micro and macro-consciousness In the heart of a yogi, when the dance sport of his ātmā or Śiva begins on the stage of subtle body of the lower consciousness, his five senses are withdrawn from the external objects to the introvert sports gallery of the heart as spectators

As everything has become the part of Śiva's sport (atamlila) and (Śivalila) the purpose of a yogi's senses now remains only, as spectators of the Śiva sport in the very core of his consciousness or on the peripheral world around him Śiva, bedecked with his glamorous dress, mayā or śakti, appears as Naṭarāja the king of the dancers, the spanda siva, the kinetic throb, dancing restlessly, inspired with his own free will

धीवशात्सत्वसिद्धि ॥ १२ ॥

Through such discernment, his Being (spiritual essence) is crystalised and accomplished

Dhī is a name for the intellegence which has, through its

unsullied purity, developed a positive retentive power Because of its immaculate transparence, Siva, with His luminosity, is seen there The essence of Vaidika Gayatri-Mantra too, is the attainment of spotless power of intelligence impregnated with the rays of divine light *(Dhi)*[53]

सिद्ध स्वतन्त्रभाव ॥ १३ ॥

His freedom is perfected (accomplished)

Spontaneous are his knowledge and actions The last freedom of the Paśu or Jiva is regained To recognise or to regain *Śivahood is to wield a free will, free knowledge and free action* Total freedom is the ultimate goal of the Śaivites It is something more than the Moksha of Vedāntins and Kaivelya of Samkhya yogins

यथा तत्र तथाऽन्यत्र ॥ १४ ॥

Spontaneous in his knowledge and actions, he is spontaneous in relation to others

His attainment is so much and integrated vision of consciousness that he does not discriminate between the high and the low, good and the bad, in his behaviour His vision is free from all conditions, when he sees the whole one with Śiva, he cannot indulge in discrimination

बीजावधानम् ॥ १५ ॥

He must meditate on primal Mahaśakti

Bija is a word for Sakti tattva A manual of Śivaśakti Tantra', Sārada-Tilaka and its commentator Rāghavabhatta explains the three basic concepts of Śaivāgama—the Bindu, Bija and Nada [54]

All the *experts in Agama sastra explain that Bindu represents* Śiva, Bija śakti and Nāda, the inherent relation of Śivaśakti But in the use of these terms, one must note the different states of Śiva tattva Saguna Śiva is energised consciousness, Śakti, the conscious energy, nāda, conscious energy in undifferentiated vibration But this primordial nāda manifests itself into para Bindu, the Śabda Brahmn (conscious energy) in undifferentiated consolidation From that supreme Bindu, the

three aspects of the creation arise Bindu, Bija and nāda Here, Bindu is differentiated conscious energy, Bija, the differentiated Sakti and Nada or conscious energy, the seed of creation, Nada, the resultant conscious energy in vibration due to the coalescence of Bindu and Bija [53]

The Sutra explains that even after having attained the Sivahood, the yogi should continue meditating on Śakti Avadhānam is alertness or awareness in meditation Varadaraja explains it as "Investment or penetration of one's mind again and again" [55] It does not seem to me as the correct interpretation As in the order of the Sutras, when one's freedom is established, the things become totally effortless everywhere '*Bijavidhanam*' *should be a state of merger with* Śakti, in which Sakti, the primal energy, is aspiring for Siva incessantly.

आसनस्थ सुख ह्रदेनिमज्जति ॥ १६ ॥

The poised, he is immersed in the waters of beatitude

When a yogi is one with the primal energy there is complete bliss He drops all the psycho physical efforts and methods of action devotion and knowledge Because each moment of experience of ananda has become momentless, time concepts and space concepts are gone away with the experience A perfect balance in Siva sakti bhava is established named Samarasya Once this perfect balance or bliss is established even the experience of duality becomes delightful like the divine water (ambrosia) [56]

Here one point worth noticing is that Saivites' comparison of bliss with waters or lakes is typical one In Siva Mahimnh-Stotra, Puṣpadanta, too, describes this experience as a deep dip into the waters of divinity [57] The word 'hlada' for ecstatic delight and 'hrada' for waters can be interpreted in many ways in the light of Tantric terminology A Sanskrit prose poet, Banabhatta, a celebrated Saivite and a master of literary genius, in his famous book, Kadambari describes a wonderful lake (Achhoda-Sara) in six pages and then gives a detailed description of Sivalingam made of crystal (quartz)

No doubt that in the great Upanisadas the word 'ka' is used for water and sukha (delight) simultaneously Water represents female principle on earth and the fire male principle.

Whenever, there is a true balance established between the two opposites, they become complementary So, the fire element, surrounded, drenched or softened with water element, is a source of ananda and creation

स्वमात्रानिर्माणमापादयति ॥ १७ ॥

He is the maker of his self constituents

As a sport, the yogi can create anything through his productive matṛ śakti (yoga mayā) which is within him but acts independent of him According to Sāktas, without the sport of the female principle, even Śiva is inert [58]

विद्याऽविनाशे जन्मविनाश ॥ १८ ॥

When this knowledge (Suddh vidya) becomes perpetual, birth cycle is annihilated

Birth and death reside in the lower regions of Aśuddhavidya or mayā Birth is the bearing of five kancukas (coverings) of avidya viz kalā,et by Śiva To drop these five elements in the realm of Suddha vidya is emancipation Birth is nothing but the complete identification of the Self with physicopsychical structure Pure knowledge eradicates the very root of this identification Having overcome any such false identification of avidya (nescience), the Saiva is not afraid of physical existence This is evident from the expression of the aspiration that 'I may be born more than hundred times let not maya be effective on my mind' [59]

कवर्गादिषु माहेश्वर्याद्या पशुमातर ॥ १९ ॥

Maheśwari, and like Śaktis, dwelling in the letters are mothers of the animals (anujivas or micro souls)

Kavargadi, the consonants used in speech are the symbols of the anu pramata or conditioned and bound consciousness They are called animals Vowel sounds are the mothers which help these consonant sounds to be pronounced Grammarians proclaim that the consonants like 'ha' etc are pronounced only when 'a' or any other mother vowel sound is infused into them [60] In Tantra Śastra all the speech symbols are the idols of the mother deities They make the chains of words and

verbal expressions which obstruct the realisation of Śivahood Perhaps the most difficult thing is to transcend the barrier of the words

त्रिषु चतुर्थं तैलवदासेच्यम् ॥ २० ॥

The Fourth, i e Turiya or super consciousness, like oil should saturate all the three states of mind (of waking, dreaming and deep sleep)

The imbalance of the number three can be experienced in our daily life Tripad or Triped is a condition of inter dependence in which none can stand independently even for a moment. That is why the Prakrti or primordial energy with its own three gunas (characters) is always moving through its imbalance Now, consciousness penetrates into its trinity which is converted into a single unit This experience of unity is the main theme of Saivism, which is expressed through the famous story of Siva's Tripura Daha or the burning of the three forts of trinity

In the Śutra—the Fourth, the consciousness is compared with oil, which is used as a symbol of love, affection compassion, intense concentration and integration So to live an uninterrupted Śiva samadhi, a yogi must saturate all the three states of psycho-physical life (waking, dream, deep sleep) with the grace of divine and permanent awareness

मग्न स्वचित्तेन प्रविशेत् ॥ २१ ॥

Immersed in Turiya ānanda he should enter his self (Śiva hood) through his saturated mind.

To enter the realms of consciousness, mind is the only instrument through which one can conduct one's worldly affairs and operate one's spirituality But to operate one's spirituality, the mind must take a dip into the holy waters of unflinching faith with devotion and love for self realisation Only then mind is transformed

प्राणसमाचारे समदर्शनम् ॥ २२ ॥

When there is harmonious flow of prana (life energy) into the cosmic totality, one looks at the world with equanimity

In the language of the Upanisadas The becoming of the self one with all " with all can be an additional help to understand this samadarśana of a Śaivite and sama drsti of Srimad Bhagawadg ta and Vaisnavite saints

मध्येऽवरप्रसवः ॥ २३ ॥

In the mid state there is the risk of re emerging of avidya

In Trika ph losophy Turiya or the Fourth state is not the final Next to it is Turiyatita in which one is aheading conti nuously in the supra consciousness According to Tantra Śastra from Susupti or deep sleep to Turiya there are three steps—i e Bindu Ardhacandra and rodhini Between rodhini to Mahabin du there are five planes of consciousness Turiya is in the centre So if one does not launch his spiritual journey to transcend Turiya there is every possibility of his coming down to the lower planes without being in touch with the Supreme

In this Sūtra avara is the word for lower mind and prasava means productivity The lower mind can start repro ducing the maya or avidya again

मात्रास्वप्रत्ययसंधाने नष्टस्य पुनरुत्थानम् ॥ २४ ॥

As a sequel to the loss suffered due to attachment with material objects the yogi is required to regain Turiya

Sr vasugupta is of the view that the Turiya state is the border line between ignorance and the supreme consciousness One cannot stay here for a long as it is a simple flash of the spiritual or divine experience So Turiya is not an enduring experience of the ultimate luminosity of Paraśiva Having a glimpse of one s being or the self one can fall back again to the world of animal passion The word matrā is used for the objects of the five senses (i e sound touch l ght taste odour) and svapratyaya is self identification with the objects But it can also be interpreted as attachment w th the mother or mayā But having come in contact with one s being in Tur ya it is possible to liberate one self from the mire of mayā

शिवतुल्यो जायते ॥ २५ ॥

Such a yogi is like Śiva Himself

And one who is in constant touch with Turiya, transcends Turiya within no time, and is eternally established in Sivahood

शरीरवृत्तिर्व्रतम् ॥ २६ ॥

His body is but a consecration to Śiva

Having attained the constant Siva awakening, he wields his mortal frame or body only to perform his Siva action with no personal motivation That is a part of his pledge or choice to live as a Saivite

कथा जप ॥ २७ ॥

His talk is Japa

He has no business to perform any ritualistic actions concerned with external worship, rehearsing of any formula or Mantra Whatever he talks to others or to himself, he talks to Śiva In that state Mantra and he who repeats the Mantra are not separate [63] And as he always listens to the primordial music of the soul, so the japa becomes spontaneous listening within and without According to Varadaraja, tha etymology of the word japa is 'Jani' (the generating power) and palanam (the protecting power) [64] The yogi can exercise his will through speech, therefore his katha or speech is 'japa'

दानमात्मज्ञानम् ॥ २८ ॥

Imparting of self knowledge is an act of benefaction

योऽविपस्थोज्ञहेतुश्च ॥ २९ ॥

A yogi the still centre of the Śakti cycle, alone can impart knowledge to his disciples

In the Sutra 19 of this Unmesa, it is explained that through the māyā sakti, the Śiva consciousness is made into multitudinous animal consciousness Animals created by their mother saktis, are protected by the Lord Śiva A person who can accept and protect his disciples along with their faults and flaws can only impart the secret knowledge of Śivahood to his disciples, and he is Śiva

स्वशक्तिप्रचयोविश्वम् ॥ ३० ॥

All the world is an efflorescence of his śaktis

Note Pracaya is growth, development, expansion too.

स्थितिलयौ ॥ ३१ ॥

Preservation and dissolution alike are but aspects of his śakti

In Trika philosophy, preservation is nothing but the rise of pure Aham or 'I ness' (ego) in the consciousness and its dissolution is the stage in which this pure 'I ness' is dissolved or the ego rests in the consciousness [65] Both are the resultants of the Aham Śakti or I consciousness of the Śiva yogi

तत्प्रवृत्तावप्यनिरास संवेतृभावात् ॥ ३२ ॥

Despite this three fold activity (creation, preservation, dissolution), the yogi maintains his self-consciousness intact

सुखासुखयोर्बहिर्मननम् ॥ ३३ ॥

Empirical contradictions or experience of conflicts is alien to his self

Because of the yogi s complete victory or control over the senses and the mind, he does not allow the resultants of enjoyment pleasure and pain to enter any level of his psyche He regards this pair of opposites as an object at the exterior of his subject consciousness The idea of the Sutra is very close to that of Śrimad Bhagawadgīta's verse which says, "With his intellect grounded in firmness he attains quietitude gradually. With the mind fixed on the self, he may not think of anything "[66]

तद्विमुक्तस्तु केवली ॥ ३४ ॥

Free from the contradictions, the yogi becomes his unique self

In this state the yogi is established in his true nature, which is nothing but immaculate consciousness. The word 'kewali' is used repeatedly by Sāmkhya, yoga and Jain philosophy. But in this context, the concept of Sāmkhya and Yoga is

the closest to Saivites In this state of self or Siva realisation, the yogi gets established finally as the aim of his unfoldment of Śivahood has been attained

मोहप्रतिसंहतस्तु कर्मात्मा ॥ ३५ ॥

Regressing under the impact of moha (infatuation with the worldly objects) the yogi becomes karmātmā or action-oriented self

Here, the author is showing the contact between the two states namely kewali and the anu (animal) If one is not kewali, then he is acting under the pressure of animal passion and impure ignorance And moreover, to work under the current of action is to work for the fruits or wages of the actions i e pleasure and pain That is bondage, which means that the one who is attached to gain and loss is under the arrest [47]

भेदतिरस्कारे सर्गान्तरकर्मत्वम् ॥ ३६ ॥

Rejecting all duality, the karma oriented yogi accomplishes the power to remake the world a new

To be in union with Śiva is to act through free consciousness, free ananda (delight), free will So inspired by Śiva consciousness he may create a new world of consciousness The significant point is that a Śiva yogi, even in a state of union or communion with Śiva consciousness, can act for the new creation His liberation is not like that of the Vedantists, who shuns all actions in moksha and goes into nirgunata (qualityless state)

करणशक्ति. स्वतोऽनुभवात् ॥ ३७ ॥

On experiencing oneness with Siva he has the potential to be the immediate cause of creation

Following the previous Sūtra, the author characterises the yogi's attainment of power of creation As the source of unlimited power is the self, both a self realisation and self manifestation are the cause of the creation

त्रिपदाद्यनुप्राणनम् ॥ ३८ ॥

All the three states of waking, dream and deep sleep are imbued with Turiya

He should relish Turiya (the free consciousness) inspired in all the three states which represent a spatio temporal objects The word 'Tripada' *also connotes the three frames of jīva consciousness*, namely sthula (gross), sukshma (subtle) and karaṇa (the seed) Bhavanopaniṣad comments that evident or apparent consciousness is Maha Tripura Sundari who prevades all the three worlds Bhur, Bhuvah, Svah the three bodies of the living being, in and out she is the one, *who radiates and illuminates the space* time and the things with her liaison [18]

चित्तस्थितिवच्छरीरकरणबाह्येषु ॥ ३९ ॥

Likewise he relishes Turīya consciousness with his body and his senses too

The above mentioned three states belong to the mind having realised the Siva consciousness at the plane of one's psyche, *one should also saturate one's body and senses with* the same realisation The experience of Siva consciousness is so rich that mind, body, senses and their contents become Siva The account of the Śiva consciousness closely resembles the Kṛṣna—consciousness in the Vaiṣṇava tradition, "As wherever my sight goes I find Kṛṣna sporting, throbbing, pulsating" [19]

अभिलाषाद् बहिर्गति सवाह्यस्य ॥ ४० ॥

Possessed of desires, enmeshed in the birth cycle, the jīva is world oriented

'Somvahya' is a person who is taken from one place to another from one enjoyment to another, from one birth to an other Samvahya is always dragged by his own passions and impulses, therefore, all his actions lead him to spiritual blindness Through the entelechic mind of a yogi is always Śiva oriented, yet a continuous chain of the *rising* desires for objects in the mind, can bind him

तदारूढप्रमितेस्तत्क्षयाज्जीवसंक्षय ॥ ४१ ॥

But when his limited self knowledge is rooted in the all-knowing consciousness, his desires perish, and so does his jiva bhava or individual self

Here the first *pronoun* 'tat' *is used for the Turīyā conscious*

ness and the next 'tat' stands for desires Pramiti is a conditioned awareness If one's limited awakening ascends to Śiva-consciousness, it is deconditioned automatically

भूतकञ्चुकी तदाविमुक्तोभूय पतिसम नर ॥ ४२ ॥

Consequently, wearing the garb of elements and still free, He is like the master of Parasakti

If this Sutra is understood in the light of the previous one then 'tada' would mean after having annihilated the conditioning of the individual self, and 'bhuta kancuki' would mean the one who was dressed with the five garbs of maya, but now free of that, is alike Pati Siva himself In Trika philosophy, Pati is the supreme form of Śiva consciousness who protects, nourishes and imparts pure knowledge The word Pati is important as it has so many connotations of husband, of Siva (Parvatipati) protector and feeder of the animals (Pasupati) and Guru of the awakened ones He is meditated by Śaktas mother worshippers, as —"Prostrations to the one, whose body is pure knowledge or consciousness, three Vedas the three-fold divine eyes or vision, who wears the crescent moon and is the cause of the attainment of moksha" [70]

नैसर्गिक प्रणयसम्बन्ध ॥ ४३ ॥

Thus united with Siva, the yogi breathes life with Śiva spontaneously

The yogi's relationship with Śiva is not formal But he is deeply and inherently rested at the very deepest level of cosmic life energy.

नासिकान्तर्मध्यसयमात् किमत्र सव्यापसव्य सौषुम्नेषु ॥ ४४ ॥

When the very centre of life force is captured, what need is *there to concentrate on left, right and central nerves for* breathing?

'Samyama' is a technical term used frequently in the third section (Vibhūti pada) of yoga of Patanjali, A Sutra 'Trayamekatra samyamah' explains that the last three (dhāranā, dhyāna and samādhi) aspects of Astangayoga taken together constitute samyama, which is very significant yogic force By

applying this force a yogi can attain so many supernatural powers A master yogi applies his samayama on the tip of his nose and the breath flowing through the left, right nostrils and the central nerve suṣumna But when Siva yogi applies his trinocular force of dharana, and samadhi jointly on the cons ciousness, the very inner essence of the breath or life force, he is not supposed to follow the techniques of Hatha Yoga, the holding of the breath (pranayama techniques of puraka rechaka and kumbhaka) But a Śiva yogi must drop the tendencies like left, right and central through energy He shall have to transcend all the three attitudes and have his own way through silence

भूय स्यात् प्रतिमीलनम् ॥ ४५ ॥

Once again (the world of maya or ignorance) is closed abundantly

In Śaiva philosophy the two terms 'Unmeṣa' and nimeṣa' unmilana' and 'nimīlana are quite common And when there is an unfoldment of the universe of maya there is a state of 'unmilana' or opening of the cosmic egg And when the opening doors of maya are shut, it is a state called 'pratimilana or 'nimilana' In the present and the last Sutra, the latter state is disclosed in which the Sivahood dawns upon the yogi and the opening or blossoming of ignorance is completely shut The word 'prati means 'in opposition to' or 'back', or 'again' 'Milana' means closing and shutting 'Bhuyas' means 'abund antly' and 'thoughtfully So this thorough close up of maya may recover in abundance and the animal man may become a transformed Śiva consciousness

Atha

BHĀVANOPANISAT

श्रीगुरुस्सर्वकारणभूता शक्ति ॥ १ ॥

Śakti, the cause of all creation, is the Guru

In Tantra Śakti is the first manifest form or the creative will of Mahāśiva It has all those potentialities and forms of energies which create the universe and the animate creatures In the animate world, man is the only creature who is impelled to seek the knowledge of the exterior world as well as that of the interior world But he has very limited sources or instruments of knowledge His perception through impure senses, mind, and self are so inadequate and inefficient that he is not satisfied with such apparatus of lower qualities A man who has developed high sensitivity for seeking the vision of the ultimate reality needs the grace or guidance of the Śakti to achieve the ultimate This grace when personified or humanised is called Guru Śakti This Guru Śakti inheres in the ultimate Reality Viveka vrtti which is the highest attribute of Guru Śakti, is transmitted through the act of grace to the aspirant so that he can discriminate between what is real and what is not real Śakti is also called Vimarśamayee, i e who expels the darkness of ignorance from the mind of the aspirant and illumines the true nature of his existence

In the body of a man the process of illumination begins with the nine doors of senses These nine senses illuminate the objects and drop the ignorance about those objects So in the human body, they signify the presence of the Guru Śakti, since the body of a man is the complete and highest form of mechanism or Yantra But before exploring deep ranges of this human existence, one is expected to understand the nature of the senses and the complex nervous system

तेन नवरन्ध्ररूपो देह ॥ २ ॥

The body with nine doors is but the projection of that Sakti

According to the Śaivite Natha cult, Gurus are nine in number and they are named as Nava-Nāthas According to the Saktas, Durgās, too, are nine in number And Srī-Yantra is made of nine principal Male Female Triangles Since the nine senses or doors project the light of consciousness on to the outer world they are called nine forms of primordial Vimarśa-Śakti or energised consciousness In Tantra, the names of nine Nathas are given as follows,

	Nāthas	Senses
(i)	Prakāśannda Natha	(right ear)
(ii)	Vimarśananda Natha	(left ear)
(iii)	Anantānanda Natha	(mouth)
(iv)	Jñanānanda Nātha	(right eye)
(v)	Satyānanda Natha	(left eye)
(vi)	Purnananda Natha	(penis)
(vii)	Svabhavananda Nātha	(right nostril)
(viii)	Pratibhananda Natha	(left nostril)
(ix)	Sahajānanda Natha	(anus)

नवचक्ररूपं श्रीचक्रम् ॥ ३ ॥

Śrī Yantra, therefore, consists of nine Cakras

In this Sutra, Śrīcakra is identified with the body constitution of a man Nine cakras are the nine principal yonis or triangles Five downward triangles are Śakti triangles and therefore, they are called yuvatis of Śiva They represent the qualities of the ever down flowing water element Four upward triangles are called Śrikanthas or Śivas They represent the qualities of ever upburning fire element And the union of these elements results in the genesis of the earth and all that exists in the world Out of the merger of the two into each other arises the Śricakra, with nine cakras named as

(i)	Bhūpura	(peripheral)
(ii)	Ṣodaśāra	(sixteen petalled lotus)

(iii)	Astadala	(eight petalled lotus)
(iv)	Caturadasāra	(fourteen angled)
(v)	Bahirdasara	(External ten angled)
(vi)	Antardasāra	(internal ten angled)
(vii)	Astara	(eight angled)
(viii)	Trikona	(triangle)
(ix)	Binducakra	(point or dot)

वाराहीपितृरूपा कुरुकुल्ला बलिदेवता माता ॥ ४ ॥

The Vārahi Śakti in the body is related to the father (male principle) and Kurukulla Śakti relates to the mother (the female principle)

Bhaskara Rai, an eminent commentator on Bhāvanopaniṣat, says that though Varahi-Śakti is a female form of Śakti, yet on the basis of the structural style of her face she represents the male principle She belongs to the third male incarnation of Visnu called Varaha, who pulled out the global earth sunk in the ocean by a demon or Daitya named Hiranyaksha According to Āgama doctrine, the word pitar or father is not merely a male principle Then the Sutrakāra would have written the word (Vārahi pumrupā or Purusa Rupa) The word father connotes a man who is bound to lead the children to the path of ultimate good All Vedas, Vedangas or Upanisadas or Śrutimātra is a knowledge which belongs to the father principle or Pitāmaha Brahmā

On the other hand, Kurukulla is a mother Śakti, the God dess of Sacrifice Some scholars read it as Kurukullavati, which means a number of mothers like kurukulla and others. They are just like the maya of the Vedanta, who contribute some thing of their own to Brahmā and make him look different from what he is through imposition

The ancient Indian thinkers had classified the human body in three types causal, subtle and gross Some constituents of the physical and psychical personality of a man belong to Pitr-Śakti and some to Mātr Śakti The best object for worship and true understanding are those where these two powers are in unison or in harmony

पुरुषार्थास्सागरा. ॥ ५ ॥

Dharma, Artha, Kāma, Moksha are the four oceans

In the Bhāvanopanisat, the objects of the world are taken at the level of Bhāvanā or plain feeling or experience As a material entity, it is not of much importance Because everything has emanated *from the self consciousness So it is very* important to understand the existence of the external world grounded in consciousness Bhavanā is an awareness, or awakening of the consciousness in man The whole ritual performance is converted into a lived experience The term "Puruṣārtha" has specific connotation in Samkhya philosophy. Puruṣa is consciousness, and the whole Prakṛti, which is considered to be *unconscious energy, is for the bhoga (enjoyment) of the* Purusa Purusa or Citi Śakti is not interested in bhoga or enjoyment of the Prakrti It is liberated So Puruṣārtha is divided into two parts Bhoga and Moksha Bhoga has further sub divisions like Dharma, Artha and Kama, which are highly significant for Moksha (liberation from the sense of involvement or indulgence)

Here in the Sutra, *this four-fold Puruṣartha is compared* with the four fold waters in the east, west, south and north Dharma is placed to the west of the aspirant, Artha to the south, Kāma to the east and Moksha to the north As the earth is surrounded by waters so is everybody surrounded by waters so is everybody surrounded by these four goals of living Dharma is an awareness of the life principles based on the cosmic order Dharma regulates the whole behaviour of the individual and the community

Ārtha is an awareness and conscious search into the resources or means of enjoyment Kāma is to accomplish the gratification of senses in the world of desires These three steps lead a man to wisdom or knowledge which finally gives him as unsullied experience of his existence When it is one with the world existence, leads to Ānanda (bliss)

देहो नवरत्नद्वीप. ॥ ६ ॥

(Amidst these oceans) is the nine jewelled island, the body/6/.

त्वगादिसप्तधातु रोग सयुक्त ॥ ७ ॥

This island consists of skin seven metallic constituents, elements of the body, rasa (protoplasm), blood, flesh, fats, bones, marrow, semen and hair/7/

Jewel is a very important symbol in Tantra It symbolises the simple luminous aspect of the fire element rather than its burning It is a light divine which has been absorbed by an auspicious stone of the earth keeping away the burning or heat aspect of sun fire So any jewel is considered to be the harbinger of transformed divinity The body of man is a light house of consciousness which has also absorbed the divine conscious ness in it at nine levels so the marrow, bones, fats, virility or splendour etc are the constituent elements of the body and the nine jewels or gems as topaz, sapphire, a cat's eye gem, coral pearl emerald diamond gomedaka (a gem available in the Himalyan mountains and river Sindhu) These contain white, yellow, red and dark blue colours respectively This human body is called an island, because it is surrounded by the four oceans of Dharma, Artha, Kama and Moksha

सकल्पा कल्पतरव । तेज कल्पकोद्यानम् ॥ ८ ॥

Mind is the garden of Kalpa trees, where each and every samkalpa, i e aspiration or resolve, fructifies like a divine kalpa tree

Generally, the word tejas' is used for effulgence or resplendence But here it is used for mind Though various Indian philosophers have different concepts of mind, yet Sruti or Veda says that mind is a Jyoti or light which has a tremendous velocity and creative power It is called 'Jyotisam jyotih' the lighter of the lights or senses It can hold the past, present and the future in a flash of a moment [2] This creative mind is the basis of all resolves and aspirations of man. Being a form of mind, all the aspirations derive creative energy from the mind If these aspirations are well planted and looked after carefully by an aspirant, they are sure to gratify or fulfil all his desires like the kalpa tree in the heaven

The word kalpa and samkalpa have the same root 'krpa', which means potentiality or ability to create and fructify So

every desire which is well rooted in the mind and has some serious meaning in it, is bound to bring success of fruits of life (Dharma, Artha Kama and Moksha) like the kalpa tree which has emerged from the churning of the ocean by gods and Asuras and has been planted in Indra's garden called Nandana So the Sutrakara seems to be speaking in metaphorical terms Mind is a source of creative energy Any modification brings unexpected results to the aspirant

रसनयाभाव्यमाना मधुराम्लतिक्तकटु-
कषायलवणरसाष्षड्तव ॥ ६ ॥

The six rasas, the outcome of tastes, sweet, sour, pungent, bitter, *astringent saltish—are the six seasons*

In this Sutra, mind is said to be the garden of kalpas, the divine trees Six seasons namely Vasanta (spring) Grişma (summer), Varşa (Rainy season), Śarad (autumn), Hemanta *(early winter season) Śiśira (peak winter), are supposed to* visit the garden These six Rtus (seasons) go on revolving on earth and their full batch is called Rtu cakra, wh ch never stops The seasons are the cause of the fructification of the trees

In the human body when the taste of eatables is deeply felt, there is a change in the sensitive centres like the change in the seasons The six sensations of sweet, sour, pungent, bitter, astringent, saltish, generated by the touch of tongue, are correlated with the varied cycle of the Rtu Cakra

The word rasa' here has a symbolic significance Rasa is a term invariably used in Indian aesthetics, medicine alchemy, etc The words such as 'juice', 'relish, sentiment' 'enjoyment', 'taste', and 'flavour' *cannot be used as its proper substitutes as* Rasa is the source of the experiences referred by these words In the medicine, Rasa *is life giving or rejuvenating It is a drug* prepared from mercury, and its use is made by 'vaidyas' (physicians) strictly in accordance with the cycle of the seasons

Perhaps Rasa has to do with the unique combination of earth and water Only the sweet quality of water alone is transformed into different tastes by the combinations of earthly qualities

In Tantra and Yoga, six cakras, or lotuses in the spinal suşumna nerve, are correlated with the six seasons Set into

motion by the aroused kundalini, these cakras or lotuses blossom and start shedding their six different flavours But all these Rasas and seasons are the outcome of the culmination of the psychic forces

ज्ञानमर्घ्यं ज्ञेयं-हवि ज्ञाता-होता ज्ञातृज्ञानज्ञेयाना-
मभेदभावन श्रीचक्रपूजनम् ॥ १० ॥

Knowledge is arghya, the object of knowledge is the oblation (havi) the knower is the sacrificer, Sricakra-worship consists in regarding these three as one organic whole

Consciousness or Citi Śakti is the supreme deity, to be worshipped in Sricakra In the Vedic or Tantrika rituals, any deity is worshipped by offering him/her arghya, a special water mixed with fragrance and pink colour Then the Deity is invoked in the burning fire of the sacrifice or Yajña and is offered oblations of butter, ghee or other solid things like barley, rice fragrant tree leaves and various dry fruits And the same deity is also worshipped in the body of the Hotā or the offerer So the Citi Sakti, which is found to be in all the three aspects Knower, knowledge and knowable is one To have this vision of all the three as one organic whole is true worship or understanding of Sricakra In this Sutra, the Tantra has imbibed the vision of Advaita Vedanta the 'Sarvam khalvidam Brahman' (All this indeed is Brahman) and 'Prajñānam Brahman' (Knowledge is Brahman)

नियति. श्रृंगारादयो रसा अणिमादय· । कामक्रोधलोभ-
मोहमदमात्सर्यपुण्यपापमया. ब्राह्म्याद्यष्टशक्तय. ॥ ११ ॥

Niyati (destiny) and nine rasas are one with the ten siddhis (animā, laghimā, mahimā, iśitva, vaśitva, prākamya, bhukti, ichhā, prāpti, sarva kama) Desire, anger, avarice, envy, virtue or vice are the eight śaktis like Brahmī, Maheswarī, Kumari, Vaisnavi, Varahī, Indrāni, Camunda Mahālakshmī.

Having explained some general trends of every delicate and subtle internal worship of the Śakti principle in the last ten Sutras, the author guides the disciple to start the worship of Śakti principle in its true nature by identifying himself with each and every deity in the Yantra· the deity is the Yantra, the

deity is in the cosmos and in the psychic under-currents of a man The deities represent the eight psychic forces operative *in human life*

With this Sutra, the Sutrakara explains the peripheral order of the Yantra and the psychic world Nine rasas of poetry, and samskaras or vasanas of the unconscious or the past mind become the group of ten Rasas are enjoyed at the conscious level But certainly they are the outcome of the sensitivity created by one's karmas in one's previous life The controlling force of our mental life or moods is called Niyati or destiny. According to the Indian Poetics, nine rasas as Śanta (tranquility), Adbhuta (wonder), Karuna (compassion), Vīra (heroic courage), Hāsya (humour), Bibhatsa (hate) Raudra (anger), Bhayaṇaka (fear) Sṛngara (love) are alongwith their Niyatis In the Tantra, they are one with the ten siddhis (perfections of the mind) called aṇimā (atomic form), laghima (weightlessness), mahima (bigness or vastness), Īśitva (administration), Vaśitva (self control), Prakāmya (fulfilment) Bhukti (enjoyment), Icchā (desire), Prāpti (attainment), Sarvakama (total fulfilment)

In the next order of the periphery, there are eight Saktis, namely, Brahmī, Maheśwari, Kaumarī Vaiṣnavī, Varahī, Indrāṇi, Cāmundā and Mahālakshmī are one with Krodha (anger), Lobha (avarice), Moha (infatuation), Mada (pride), Mātsarya (envy) Punya (virtues) and Pāpa (vice)

This peripheral cakra of the Sri-Yantra is named Trailokya-Mohana which means thecakra which has infatuated the triune world with its lustre It is quadrangular in shape, which indicates its homogeneous balance

आधारनवकं मुद्राशक्तयः ॥ १२ ॥

The nine cakras are nine Mudrā-Śaktis

The word 'Mudra' suggests many meanings It is etymologised as 'Mudam Rāti or Lati' (which brings pleasure or ananda) Mudrā also means 'seal and coins'. Both represent Śakti Principle So Mudrā is a sealed or concentrated energy lying in the centres of the body and mind In Tantra, these centres, (cakras or plexus) are nine in number called Ajñā, Indra-Yoni, Viśudhi, Anāhata, Manipur, Svadhisthān, Mulādhāra, Kula, Akula The tenth cakra is the Sahasrara independent organic whole of the

above mentioned cakras So these ten adharas or basements of the Śaktis are one with the ten Mudra Śaktis (unfolded energies) of the Yantra Mudra implies that things have not yet come out in their manifest point but their potentialities are still to be progressively unfolded

पृथिव्यप्तेजोवाय्वाकाश श्रोत्रत्वक्चक्षुर्जिह्वाघ्राणवाक्पाणिपाद पायूपस्थानि मनोविकार कामाकर्षिण्यादि षोडश शक्तय ॥ १३ ॥

Earth water fire air ether five senses of hearing touch seeing taste smell five motory senses of speech movement holding excretion urination and the mental disposition are the sixteen Śaktis like kamakarşinī etc

This cakra named Sarvaśāparipuraka has the full capacity to fulfil all the needs of the aspirant. It is a sixteen petalled lotus Each and every petal with its Yoginī Śakti corresponds to the above mentioned five elements five cognate senses five motory senses and the sixteenth is the mental dispositions This group of sixteen is certainly in tune with the Samkhya system of thought where the sixteen tattvas are called Vikaras the final modifications of the Prakrti In the process of creation, Prakrti takes twenty four fundamental turns in all out of which these sixteen are the final or the last The Tantrikas of this school hold that these sixteen are also material objects and are the product of the mixture of Rajas and Tamas As Tamas is dominant in this cakra it is represented by blue colour So in the petals of this lotus all the potentialities of the Annamayak şa of the Upanişads are indicative After the creation of this group of physical elements there is no other fundamental change in Prakrti After complete composition of the world, this universe starts revolving around the universal consciousness or Purusa That is how this sixteen petal lotus or cakra in Śri Yantra is designed to indicate the idea of the completion of the universe This universe is complete in its flamelessness and one is to meditate upon the idea of this pūrņatā (the wholeness) of the Upanisadas 'That invisible is a whole the visible too is the whole From the whole the visible universe of infinite extension has come out The whole remains the same even though the infinite universe has come out of it Om peace peace peace [1]

वचनादानगमनविसर्गानन्द हानोपादानोपेक्षाख्य-
बुद्धयोऽनङ्गकुसुमाद्यष्टौ ।। १४ ।।

Speech, holding, movement, excretion, orgasm, abandoning, grasping, indifference are the eight śaktis like Anangakusumā etc

Five functions of the five motory senses combined with the three functions of the Buddhi (intellect), holding, grasping and indifference, constitute the eight-petalled lotus in the Śrī-Cakra. Each petal of this lotus has its own female deity namely Anangakusumā, Anangamekhalā, Anangamadanā, Anangamadanāturā, Anangarekhā, Anangaveginī, Anangānkushā, and Anangamālinī The typical name of this cakra, or centre of energy, is Sarva-Sanksobhana-Cakra, which is the centre of all the movements and has the power to shake or disturb the whole. This text explains all the vital energy associated with consciousness constitutes the Prāṇamayakoṣa described in the Upaniṣadas. Its active nature, such as movement, progression, etc. shows that it is the product of the Rajas, and therefore, the colour of this cakra is red In the text of Tantrarājatantra, the number eight signifies the five Karmendriyas supported by the three guṇas or dosas of Prakrti called Sattva, rajas and tamas or the three dosas (defects) in the body, namely Vāta, Pitta and Kafa, described in the Ayurveda, (Science of medicine).

अलम्बुसाकुहूर्विश्वोदरावारणा हस्तिजिह्वायशोवती पयस्विनो-
गान्धारीपूषा शंखिनी सरस्वती इडा पिंगला सुषुम्ना चेति
चतुर्दशनाड्यस्सर्वं संक्षोभिण्यादि चतुर्दश शक्तयः ।। १५ ।।

Fourteen Nadis (nerves), alambusā kuhū, viśvodarā, vāraṇā, hastijihvā, yaśovatī, payasvinī, gāndhārī, pūṣā. śamkhini, sarasvatī, ida, pingalā, suṣumnā are the fourteen śaktis named Sarvasamksobhinī etc.

Now from the peripheral to the central, this is the third cakra. The chief deity of this cakra is Bhuvaneśwarī, the ruler of all the fourteen worlds or Bhuvanas. From the Mūlādhāra, Susumā goes upward in the central nervous system and alambusā goes to the rectum. From the top of the triage in the Mulādhāra, kuhu goes upto Svādhisthāna or the sex centre. From the left of this vein arises Visvodarā and Vāraṇā from the

right Hastijihva and Yasovati are stretched upto the toes of the foot Ira and Pingala go to the two nostrils left and right respectively Gandhari and Pusa go up to the eyes, Śamkhini and Payasvini to the ears Sarasvati is in the tip of the tongue

In the Tantra, all the physical aspects of the body represent consciousness of life principle Nerves or Nadis are nothing but the communication means of the conscious energy or Rasa These Nadis are like the rays or streaks of the sun bringing out the whole madhu' or rasa from the sun to the earth [4]

The word Nadi is derived from the root 'Nad' which means movement ahead Though these fourteen Nādis represent the fourteen bhuvanas or worlds yet the three of them are the most significant (Ira, Pingala and Susumna) which represent three worlds (Bhuh Bhuvah, Svah) Out of these three Susumnā represents the pure white flame of the fire and as Nadi, it is the only one which is all void and quiet Other two are always engaged full of passivity and activity, and blocked in the mid of the way to Śivahood So they are not fit for the progressive movement of the aroused Mahasakti Kundalinī

प्राणापानव्यानोदान समाननागकूर्मकृकर देवदत्तधनञ्जया
दशवायव सर्वसिद्धिप्रदादि वहिर्दशारदेवता ॥ १६ ॥

Ten Pranas are the ten governing Śaktis namely, Sarvasiddhiprada etc of the outer decognal cakra prana, apāna, vyana, udana, samana, nāga, kurma, krkala devadatta, dhananjaya

These ten vital forces viz., prana etc, are material saktis as they are produced from the combination of the dynamic (rajas) particles of ether air, fire, water, earth Together with the five organs of action (Karmendriyas) these constitute the vital sheath or Pranamayakosa described in the Upanisadas

In the ancient Upanişadas, Prana has its seat in the heart [5] But the presence of prana is directly felt in the nostrils I think the word prana has its two aspects, as an energy or fire it has its centre in the heart, but as an active force or breath its presence is felt upward in the nostrils

Apana is that vital force which goes downward below the navel and has its seat in the organs of excretion Sometimes inhaling of prana is also called apana

Vyana is the vital force, which moves in all directions and pervades the entire body

Udana is the ascending vital force which has its seat in the throat

Samana is that vital force which assimilates food and drink and has its seat in the middle of the body or navel centre

Naga is that which causes either vomiting or eructation, kūrma opens and closes eye lids, Kṛkala creates hunger, Devadatta produces yawning and Dhananjaya nourishes the body These ten vital forces are differently named on account of their different functions In reality they are a manifestation of a single force[6]

> एतद्वायु ससर्गकोपाधिभेदेनरेचकपाचक शोपको दाहक प्लावक
> इति प्राणमुख्यत्वेन पचधा जठराग्निर्भवति ॥ १७ ॥

Under the stimulus of the ten prana energies is engendered a fire in the stomach in five different ways, Recaka, Pacaka, Soṣaka, Dahaka, Plavaka

According to Vaiśeṣikas fire substance manifests itself in four forms in the object world as (i) fire on the earth, (ii) fire in the lightning (iii) fire in the stomach (iv) fire in the metals like gold and gems etc It was emphasised by the Vaiśeṣikas that in the world of elements fire is the element which alone is capable of complete transformation of the material object Particularly there is a complete transformation in the qualities like Rupa (colour) Rasa (taste) Gandha (smell) Sparśa (touch) of the earth born things So the process of complete transform ation of the things lies only in the fire substance The 'pīlupaka theory of the Vaiśeṣikas shows how the each particle of the 'ghata' or clay jar is burnt and destroyed by the fire and then changed into a new form They believe that since the food eaten by a person is completely transformed into seven new 'dhātus' like blood etc through metabolistic process therefore the fire-transformer exists in the stomach namely 'jātharagni' or 'Audarya agni' With the aid of five prana vayus this fire functions in five ways

> क्षारक उद्गारक क्षोभको जृम्भको मोहक इति नागप्राधान्येन
> पञ्चविधास्ते मनुष्याणा देहगा भक्ष्यभोज्य चोष्यलेह्यपेयात्मक
> पञ्चविधमन्न पाचयन्ति ॥ १८ ॥

Under the predominance of nāga-prāna, the five fires (namely kshāraka, udgāraka, kshobhaka, jrambhaka, mohaka) help in digesting five types of food in the human body which we eat, suck, lick, drink, chew or munch

एता दशवह्निकलास्सर्वज्ञाद्या अन्तर्दशारगा देवता ॥ १६ ॥

These ten digits of fire namely Sarvajña etc are the governing Śaktis of the inner decogal cakra

In the Sutras 17, 18 19 it is explained how the fire in the stomach, conditioned by internal prana, becomes five fold When it helps excretion it is named 'recaka' indigestion, in 'Pacaka' in drying the phlegum etc as 'sosaka' in creating burning 'dahaka' and in *filtering liquids* 'plavaka' But when this stomach fire is predominated by naga prana, the cause of vomiting and eructation it again becomes five fold having the following properties, alkaline, inducing eructation, stimulating appetite, inducing yawning, and temptation to eat. The five fires digest or consume the five fold food edible, chewable, to be sucked, licked and drunk These total ten properties of the stomach-fire in the Manipura cakra, or navel centre, are termed as ten śaktis of yoginis in the Tāntrika lore Some Tantrikas opine that seven 'dhatus' (metallic constituents) of the body including three dosas (vata pitta kafa) are the ten resultants of decognal stomach fire In the text of Tantrarāja the ten digits are named agni, vahni, suci, tejas, prabha, dāvah, ruci, dyuti, dahah, grasa

शीतोष्णसुखदुखेच्छास्सत्त्वरजस्तमो वशिन्यादि शक्तयोऽष्टौ ॥ २० ॥

Cold, hot, pleasure, pain, desire and the three guṇas (sattva, rajas and tamas), are the eight śaktis viz., Vasinī Kameśvari, Modini, Vimala, Aruṇā, Jayini, Sarvesi, Kaulini in the octognal cakra

Now we have come to the seventh cakra of the Sri-Yantra Its property is to remove all the diseases and the restrictions which obstruct the unfolding of the self The eight physiological and psychological sensation represent the conflict in the outer, psychic and the natural planes of life These conflicts cause all sorts of diseases and three fold dukha viz. adhibhau

tika, adhidevika and adhyatmika To remove the final hurdle in the sādhana it is necessary to meditate, to worship to understand their nature, deities and the original source This will resolve all the conflicts and the struggle between mind and body will cease to exist Therefore, the name of this cakra is Sarvarogahara

शब्दादितन्मात्रा पञ्चपुष्पबाणा ॥ २१ ॥

Five tanmatras (objects in their subtle form) are the five floral arrows

In this sūtra, we are almost in the vicinity of the Chief deity Parameśwarī Lalita Being the supreme love - consciousness she is not different from Kameśwara Śiva In its supreme form kama is her intrinsic radiance effulgence or glow So she is kamamayī kamarupa, kameśwari simultaneously In the Pauranika lore, kama is described as the most powerful deity, having his power manifest through five arrows To indicate the charming beauty and the sensitive power of the arrows the five arrows represent five flowers i e Aravinda (white lotus), Aśoka (of a tree of moderate size belonging to the leguminous class with magnificent red flowers) cuta (Mango flower) Navamallika (citrus Decumana or wrghtia Antidysentrica), Nilotpala (blue lotus) in the poetic and mythological style But when this thought is substantiated in philosophy, the five arrows are five tanmatras the subtle form of the gross elements sound, touch visual, taste, smell are held in one hand by the cosmic mother Śri Lalitā They symbolize the self projection or manifestation of the Mahamaya into the five fold world from within Amongst all weapons of the Goddess (symbols of manifest conscious energy) only these are the five which are thrown out of her in the cosmic world, as her radiance The arrows, sharp at their tips and gross at the back, also indicate the manifestation-oriented attitude of the Mahā Śakti

But the other aspect of the wielding of the arrow is to possess the invincible power of destroying everything into pieces *Jambhana Śakti is attributed to the arrow which means* the total destruction

मन इक्षुधनु ॥ २२ ॥

Mind is the sugar cane bow (in the other hand)

Sugar cane symbology is another metaphorical expression in Tantra Mind is a form of energy which inspires the senses to find their objects According to Saivagama, the downword *flow of conscious energy in its contraction or solid form*, becomes mind Mind with its samskaras and Vasanas is a store house of Divine and mundane pleasure of life the source of Rasa or joys of life Therefore it is compared with the sugar cane which has its roots in the earth and its three fold growth in the sky Because of its capacity to inspire, it projects itself or expresses itself through the senses It is said to be the bow when it is ready for shooting, the arrows involving an inward movement leading to enstasis and an outward movement leading to extrasis simultaneously It also constitutes the ambiva lence of the tantrika experience, where earthly and trans earthly temporal and trans temporal human and trans human existence are synthesized But the other aspect of the weilding bow is to indicate the unlimited capacity to the whole creation or create illusion in all the creatures of the world

रागः पाशः ॥ २३ ॥

Love is the noose

The great mother Lalitā possesses in her right upper hand the noose representing her love and attachment towards her devotees But pāśa is an avidyā in sankhya and Vedanta as it is insens tive in relation to the ultra sensitive Citi Śakti or consciousness In the path of Sal ation that is the main hurdle But according to Tantraśāstra when the whole world is created, it becomes imperative to establish it under some kind of order or control So the Mahāmāyā holds the power to fascinate each and every person through the pāśa Śakti or noose Nothing is beyond her power of fascination So Rāga or attachment or love *is conceived by the creatures under the spell of Mahāśakti*, the cosmic loving force Only through this power of love, the whole world is going well with each other automatically and the Goddess has nothing to worry or bother about her creation

द्वेषोऽङ्कुशः ॥ २४ ॥

Aversion is the goad

Opposite to raga is dveṣa If raga or attachment is a binding force in the world the functioning of the dveṣa is to maintain the creature world scattered and individualised to enable each individual to control his energy in his own way The work of God is to keep the animal world under control and channelise its energies on the right path so the Goddess possesses in Her left upper hand this goad which works as a brake in the vehicle of the mind

But the celebrated scholar of Srividya Srī Bhaskara raya interprets dveṣa as krodha the anger or wrath If there is a spontaneity of anger then it must work as an energy to check and to lead her people towards right conduct leading to the ultimate In Sri Lalita Sahasranama while describing the body form of the mother the statement is Krodhakaramkusojvala which means she shines with a goad symbolising Her wrath to spur on Her people towards right things

Aversion is always aroused in the mind by the people or objects that are unfavourable and undesirable It is sad or unhappy experiences which lead to detachment or vairagya and then attachment or sense of love is controlled by the detachment So these two sentiments of love and aversion become meaningful when they are used and synthesised under the rule of one consciousness

In the four Sūtras from twenty one to twenty four the four powers of Mahaśakti are indicated as Sarva Jambhaka arrows (destroyer of all) Sarvamohana bow (hypnotising all) Sarva Vaśamkari noose (controller of all) Sarva Stambhakarī goad (making immobile to all) It is interesting to understand the symbolism of the four arms Four arms represent the Antahkarana catuṣtaya of the Vedāntins which means four fold psyche i e mind intellect ego and citta

अव्यक्त महदहकारा कामेश्वरी वज्रेश्वरी भगमालिन्यो-
ऽन्तस्त्रिकोणगा देवता ॥ २५ ॥

Unmanifest manifest and ego—these three forms of Energy are goddesses of the internal Triangle—Kameśwarī Vajreśwarī and Bhagam*linī

In this Sūtra though the author has not made the use of

the methodology of Samkhya, yet he has used the most important terms of Samkhya Avyakta, Mahat and Ahamkara According to Samkhya, these three are the three aspects or the states of the same one Reality called Pradhana or Prakrti When the three gunas or strands (namely sattva, rajas tamas) of Pradhana Prakrti are in an unmanifest balanced state it is called Avyakta In the three corners of the final central triangle of the Sri Yantra this unmanifest energy, the Kalaratri, Maharatri, Moharatri of the Puranas, is represented by Bhagamalini, the Śakti of Rudra, the lord of the silence of the world cremation ground where each and every thing becomes the part of Nothingness

Mahat in Samkhya is a symbol of first manifestation of Pradhana pure intellegence, sattva guna or Visnu Śakti which is indicated as Vajreśwari here In the void before the creation, we see Visnu lying dormant in the waters holding total intellegence Perhaps this state denotes the state of Hiranyagarbhah in the Upanisadas where the Jnana Sakti in its totality, is ready to turn or transform itself into Kāryasakti (creation) Ahamkara is the outcome of intelligence Therefore, Brahma, the lord of creation is born from the navel centre of Lord Visnu Ahamkara is an active form of intellegence Hence Kameswari represents the third state of Ahamkara, intellegence into action Here the sense of identification with intellegence and desire becomes ego of Brahma, the Lord of creation or Kâmeswari-Śakti, the master of all sacrificial rituals who conjoined all the actions of the creatures with samkalpas kama and desire That is why no sacrifice or yajña is ever performed without samkalpa i e Ego, and its deity is Kameswari or Brahma

Thus an inverted triangle, the eighth cakra of Śri Yantra denotes a state before the consummation of the realisation which gives all accomplishment.

निरुपाधिकसंविदेव कामेश्वर ॥ २६ ॥

Pure and unconditioned by adjuncts, is Kameswara

The adjuncts such as the body, etc set up by name and form, superimpose on the self-consciousness cannot affect the true nature of the consciousness 'Samvit' is a word for consciousness

which with its self illuminating nature reveals all the objects perceived in the states like waking dream and deep sleep Through the months, years, world cycles, past and future the objects of perception go on changing and differing, but the perceiving consciousness is the same [8] and that consciousness is Kameś wara of the Śaiva and Sakta cults He is the central point or para Bindu of the Śrī Yantra

The word 'Nirupadhika' is used to indicate the unlimited or unconditioned grace of the supreme consciousness which helps the manifest world to exist, to be blissful from within Upadhi is the adjunct of Jivaconsciousness which makes it a conditioned individual

सदानन्दपूर्ण स्वात्मैव परदेवता ललिता ।। २७ ।।

Beatitude replete with self aware consciousness—is the supreme Goddess Lalita

In this Sutra, the adjunctless pure consciousness filled with ecstatic bliss and self awareness, is described to be the supreme *cause of the whole manifestation, and the self of the aspirant* Then comes the next state in which this very self is surrounded by its own Śaktis of expression, called Antahkarana or the subtle psychic form It becomes sādhaka or an aspiring devotee In conclusion, we can say that the same consciousness, in its mode of pure existence is the substratum, in its ecstatic mood, it is supreme Goddess Lalita, in its psychological form is the aspiring self of the devotee Thus in all the states and moods, the consciousness (being homogenous) is the same

लौहित्यमेतस्य सर्वस्यविमर्श ।। २८ ।।

To make inquiries into all these three phases of consciousness is the true full expression of deepened love - love for Lalita

The colour of love, involvement, devotion or inquiry into the self is considered to be red As before the arrival of the sun in the sky, the whole sky becomes deep red, similarly the love or deep inquiry into the Truth is the indicator of the future expression of divine light or self knowledge

अनन्यचित्तत्वेन च सिद्धिः ॥ २९ ॥

And accomplishment is attained through unific meditation or resolute mind

Having completed the system of internal Lalita Sadhanā, the author instructs the aspirant to follow this system with a single minded devotion which means the realisation or the total identification of the aspirant with Goddess Lalita at every step, at each moment

भावनाया क्रिया उपचारः ॥ ३० ॥

Constant Meditating unison (with Lalita) is the offering

Tantra-Shāstra does not believe that mere intellectual inquiry can help the aspirant while tredding on the path of his spiritual pursuit It recommends Upasana-Karma which involves learning in the close presence of the deity or the Guru, or to feel the presence of the Deity or Guru while learning This way of Upāsanā is a fine combination of yearning for understanding respect and complete faith in the Guru, and love for Deity. Bhavana is a part of Upasana To go on revising and fixing one's thought, affection and love on the Deity, and to offer one's services at the lotus feet of the Deity results in the complete surrender In that state of mind even the whole world of rituals becomes pregnant with life and meaning According to the ritual world of Hindus, the worship of the Deity is placed at number one. Homa or the offer (oblations) of ghee or butter to sacrificial fire comes at number two, tarpana, the pacification of the aroused energy in the fire with the sprinkling of water is at number three

अहत्वमस्तिनास्ति कर्तव्यमकर्तव्यमुपासितव्यमिति
विकल्पनामात्मनि विलापनं होम ॥ ३१ ॥

Merging of all mental propensities, like I and thou, is and is not, duty and lack of duty, and adoration in the self, is to offer oblation to fire

To attain the accomplishments the procedure followed in this Upaniṣād is Bhavanā, the conception and comprehension of substance through constant conscious emotive content. So

each and every action feeling or other psychological manipultations, are to be sacrificed and transformed at the level of self-knowledge or pure understanding Fire is considered to be the best purifier or transformer of all the things in the Indian tradition Therefore, for a total change of one's psyche gaining a new consciousness one has to get into the fire of conscious energy In Srimad Bhagwad Gita this conscious energy is named as jñanagni fire of consciousness which only destroys the actions of the past, present and future and can establish the aspirant in the realm of timeless experience

In the present Sutra, I and thou' represent the world of psychological ego, 'is' and is not represent the existential 'is' and non existentialist philosophies, 'duty and lack of duty' represent the knowledge of Vedanta and Upanisads All these are mental propensities and therefore, are to be put into the melting pot of Bhavana and are to be synthesized in one Single straight line of pure consciousness

भावनाविषयाणाममेदभावन तर्पणम् ॥ ३२ ॥

> Unific meditation on all the objects of meditation (from the *Guru Śakti down to oblation fire)* is tarpana *(the ritual to* satisfy and propitiate the Goddess)

The last act of this internal worship is tarpanam which in external ritual is performed with the water mixed with milk Here again the aspirant has to synthesise all the mental objects of worship into one whole Actually in this procedure of Śakti Jagarana (arousing of divine energy) the methodology of the Vedic seers is followed and adopted Vedic seers had realized that all the deities in the cosmic life are the different aspects of the same energy According to the need of the person involved, this Mahāśakti wields different modes like body, dress, ornaments, weapons, etc So a particular type of manifestation of the existential energy is the form of deites Radient flames of fire lightining rays of the sun are all but the manifestations of Mahaśakti

The one who has the earnestness and a keen desire to be one with that energy, has to invoke the Deity first with the help of mantras, and then to offer rich ghee into the sacrificial fire, as the flames are the expression of the hunger through the

tongue of a blaze So the Earthly fire, burning with gusto in a pool, is the mouth of Gods, when the homa (food offering ceremony) is over, the invoked deity is served with milk water so that the constant excitement generated by constant eating is gratified

In this state of gratification fire energy loses its destructive nature and, joined with water energy, becomes creative This is called tarpanam

पञ्चदशतिथिरूपेण कालस्य परिणामावलोकनम् ॥ २३ ॥

One should see at the moving wheel of time in the ever turning fifteen phases of the moon

Having completed the courses of the ritual activities through the conscious mind and merging all the modes of subjective and objective mind into one consciousness the seeker has to merge all the external homogeneous concepts of time and space too, in the same conscious energy

In this Sutra the word avalokanam is very important It means seeing through the whole time and space with a vision of totality Even if the time is changing from moment to moment, one can see its change not with a sense of shock or grief, but as a result of the movements of the fifteen digits of the moon In Tantra moon or Soma is the most creative form of the Bhagavati Lalita That is the source of life giving ambrosia Fifteen digits of the moon keep on appearing or dis appearing in a fort night But the sixteenth called Sada is visible to a Śiva-Yogi That evershining One is one with Lalita and Śiva And a yogi has to synchronize all the themes of the universe into one the source of the multiple words and has to take this time or movement as a dance of the fifteen yoginis dancing around the mother Sodasi Lalita This involves the merger of the sense of time and space into the same homogenous consciousness

एवं मुहूर्तत्रितय मुहूर्तद्वितय मुहूर्तमात्र वा भावनपरो
जीवन्मुक्तो भवति स एव शिवयोगीति गद्यते ॥ २४ ॥

The one who meditates like this for three two or even a single moment attains Jivanmukti and becomes Siva yogi

In this Sutra the great significance of this meditation is brought out This meditation strictly results into a new life and Mukti (emancipation) simultaneously Even an iota of this flash experience of this understanding will liberate one from the Shackles of bondage created by one s own subjective psyche It is a very deep experience In Srimad Bhagwad Gita too Arjuna is assured by Krsna in the same manner 'In this Yoga, there is no loss of attempt nor is there any adverse effect The practice of even a little of this dharma protects one from great fear' *

फादिमतेनान्तश्चक्रभावना प्रतिपादिता ॥ ३५ ॥

In this Upanisad the Śri Chakra meditations are in accordance with the Kadi School tradition

The name of twelve pioneers are recorded amongst the Ancient worshipprs of Śrividya. Some of them are from human beings some one are from Sidhas and some are from Gods They are Manu, Chandra Kubera, Lopamudrā Manmatha (Kāma) Agastya, Nandikeśa Surya Visnu Skanda Śiva and Durvasā Each one of them has founded his own school of Śrīvidya Out of these the two schools of Manmatha and Agastya are very important Because the Mantra of Mana matha school begins with the first letter ka so this school is named as Kadi whereas the Mantra of Agastya school begins with Ha the letter hadi In this Upanisad, the whole subject matter is placed in accordance with the Kādividya consisting of fifteen letters known as Panchadaśī, To make it Şodaśaks harī another Beejākshara or Secret sound is added at the end But this secret sound is to be known only from the mouth of Some Siddha Guru

य एव वेद सोऽथर्व शिरोऽधीते ॥ ३६ ॥

One who knows this Upanisad perfectly knows quintessence or the acme or the height of Atharvaveda

This Bhavanopanisad is attributed to Atharvaveda The Sagacity and wisdom of this Veda is undoubted In this Veda the total wisdom of the Vedic thought and mind right from yart poetr, music, magic, medicine, sciences, patriotism to

metaphysical and physical approach to life are described in such a way that it represents the consciousness of synchronization to all the views opposed to each other The other three Vedas represent three different modes of expression with different subject matter The poetic vision of the Rgveda, musical vision of Samaveda and Sacrificial vision of the Yajurveda stand united in Atharvaveda This Veda captures the vision of totality in which the Divinity is merged into the earthly life The very hymns attributed to mother Earth and Srimāta indicate the commitment to the earth impregnated with Divinity So the basic trend of the mind of the Atharvanas and the Āngirasas is to have a vision of the oneness of the whole universe in which our earth is central point They refuse to accept the theory of the two separate entities like the divine and the mundane They are two sides of the same coin Since Upanisads contain the total or concluding essence of the great Vedic literature therefore this Bhavanopanisad is supposed to concieve the total essence of the Atharvaveda It is the crown of the Atharvāveda

अथ कौलोपनिषत्

Kaulopanisat

This Upanisad is again understood to be a part of the Atharva—consciousness The nature of this consciousness is that 'the seen leads to the unseen' The visible and the invisible are the two aspects of the Śakti Principle, which lead to the deeper truth on which all the worlds perfect or imperfect, heterogenious or homogenous, the subjective or the objective, are based This short Upaniṣad reveals the way how a man initiated into Śakta Sadhana, should live and relate with the world around The very approach of this Upaniṣad to life is known as Vama marga' (left oriented) It does not recommend the way which leads a person to the ideals which have lost their meaning bv being reduced to a mere ritual or formal routine

The word 'Kaula' comes from the root word 'Kula' which means the whole world is one family of the same mother principle 'Kula' is also understood as a creative energy in the Āgama Śastra According to this view, the Divinity is the dharma or character of this earth Kula is also Pṛthivī the earth—Goddess Anything which manifests energy or helps in arousing energy, is a symbol of energy as energy can be communicated through symbols

Before, the anonymous author of this Upaniṣad, starts his text, he has observed the tradition of 'Shanti Patha' in his own peculiar way The purpose of Shanti patha is to attain peace and maintain peace during the study—project and not to allow the three fold forces (Physical psycho physical and spiritual) to disturb the order of life during the period of Sādhanā

ओं शन्न कौलिक शन्नो धारुणो शन्नश्शुद्धि
शन्नोऽग्नि शन्नस्सर्वं सम्भवत् ॥

May the Lord of Kaula-School bring us peace, may wine bring us peace may purity of senses bring us peace, may Agni (fire God) bring us peace, may all bring us peace

Kaulika is one who is a weilder of Kula or Śakti principle He is Lord Siva Varuni (wine) belongs to Varuna the God of waters In Vedic literature, Varuna is a very powerful deity, the preserver of Dharma, who rules over the oceans In the subsequent literature Varuna rules over the western hemisphere So west-direction is called Varuni There is an interesting story about Varuni In the Brahmanda Purana when the devas and daityas unhappy with their sloth or lethargy, started churning the primordial waters of the ocean the first outcome was Surabhi, the divine cow The next outcome was Varuni, the intoxicated beautiful red eyed young girl named sura (Deity of wine) At first she looked at the daityas with a smile on her face But the daityas out of their craze for pure white amrta (nectar) rejected her and were called Asuras The devas (gods) who took her alongwith them became known as Suras Therefore, Sura or Varuni, the product of ocean full of the essence of medicinal herbs which were put by devas and daityas together in the ocean is a symbol of the energy harmonised (aroused) Metaphorically speaking it is the first awakening of the Kundalini-Sakti It is an earthly fire which arose out of the churning of the Avani wood, which has to be transformed into Yogagni (fire of Yoga or jnana) So who so ever takes Varuni without understanding its secret, is overpowered by primitive animal passions and becomes an animal (pasu) not Vira or Siva

When varuni the crude energy is transformed through the fifteen Samsakaras into life giving 'amrta' (nectar) it represents both the earthly and the divine life principles It is for this reason that the author, after invoking Varuni for peace, invokes Suddhi (the deity of purity) the samskara, the sacramental performances for transformation out of the all pervasive rudiment matter (Prakrti) When the proto-atom of life is generated its purity and perfection is complete Tamas (the blindness of the primordial matter) changes into Sattva (the pure, the weightless the transparent)

In this first peace invoking mantra, the third state of crea

tion is represented by the fire symbol of Vertical movement and evolution. At the end, the complete world order is prayed for peace, so that the aspirant may be able to meditate for the achievement of realisation. Taking from the Kaulika (Śiva) down to the cosmic order, consciousness—energy is invoked in its different forms and states to destroy the impediments which block the spiritual energy. This realisation leads to the opening of the door of Suṣumnā

नमो ब्रह्मणे नम. पृथिव्यै नमोऽद्भ्यो नमोऽग्नये नमो वायवे
नमो गुरुभ्यः । त्वमेव प्रत्यक्षं संवासि त्वामेव प्रत्यक्षं ता
वदिष्यामि ऋतं वदिष्यामि सत्यं वदिष्यामि
तन्मामवतु तद्वक्तारमवतु अवतु माम् अवतु वक्तारम् ।
ओं शान्ति. । शान्तिः । शान्तिः । ओ३म् ।

I bow for Brahman, I bow for earth;
I bow for waters, I bow for Agni,
I bow for air, I bow for the Gurus,
(O Kaulopaniṣad), Thou art visible that
I shall rehearse that (Tripura Sundarī) in thee
I shall rehearse that in Ṛta I shall rehearse
That in Truth, May Rta and Satya protect me,
Protect my mentor; protect me; protect my mentor,

Om
Peace Peace Peace
Om

In this invocation to peace the aspirant declares his relationship with Brahman, the ultimate, the immaculate existence, awareness and bliss and also with the earth-substance, the water substance, the fire-substance, and the air; substance. All there are going to help the aspirant in his pursuit of attaining knowledge and new consciousness The aspirant is expected to see that conscious-energy which flows in all the elements and the universal order In this process of revelation, although the whole cosmic order is going to pay a vital role of a Guru, the Supreme manifests and communicates His grace energy through His human form, accomplished (Siddha) form and Divine form.

In Tantra, the three torms of the Guru are named as Śrīguru, Paramaguru, Parameṣṭhiguru. But sometime the

Sadguru, too, is added to this list The Sadguru is Brahman or immanent consciousness itself So the Sadhaka s prayer for the direct supreme consciousness to flow through his tongue and mind to let the Rta the cosmic reality, flow To let his own experienced truth be expressed through his speech actions and to let this three fold flow of consciousness nourish and protect him Though the author has used the word Vadisyami' thrice in the mantra, yet the 'Veda' (speech) being counted among Karmendriyas or motor senses, represents mind energy, vital energy (Prana) and speech in the Vedas

The three fold afflictions of my own body mind, created by other creatures and higher deities are to be tranquilised

अथातो धर्मजिज्ञासा ॥ १ ॥

Thus arrived (when at peace with ourselves), we begin the quest for Dharma

The Kaula—Tantra believes in practical aspect of realisation how to translate one's knowledge into actions and in his daily routine of life Accordingly, to know all as Siva consciousness in knowledge A great significance is given to the manifest world which is around us That is our reality, and we are to consider and accept it with its multitudinous life as real Otherwise the knowledge will remain abstract, and the abstract knowledge without its application in the day to-day behaviour is a delusion The knowledge born of the practical experience is the only liberating factor in human life So in the present context the author means that having realized the truth or reality, one must aspire to apply that knowledge to life and keep it alive in one's consciousness

Dharmin' is the word for the transcendental, non dual Ultimate Brahman, the weidder of his Śakti or Dharma in silence But it is speaking through the eloquent silence and manifesting It self as an immanent energy After being absorbed in the contemplation of the Supreme Self, one should enquire into the true nature of Dharma It is 'his supreme Śakti', the creation oriented, energiesed consciousness Kaulas, in their approach to reality, give first position to the Devi (energised – Consciousness) Śiva's role is that of the indication of the Śakti—Principle So Siva is the Guru Principle Having

approached the Guru one should make inquiry into the Śakti-Principle that is Dharma

But in the Sūtra, the word *Jijñāsa is not used in the sense of* mere intellectual pursuit It is a devotional awareness in which love is too deep and active Only in that state of mind can one have the vision of a Śakta and can be one with Śakti So the word jijñāsā represents the triangular approach to Śakti, in which devotion understanding and active participation are essentially one and spontaneous

ज्ञान बुद्धिश्च ज्ञान मोक्षैककारणम् ॥ २ ॥

Emprical scriptural and intuitive awareness (being the forms of Śakti) is the only ground of Moksha (Emancipation)

All the three types of knowledge are the three basic aspects of the same dharma or energy The jivas or living beings learn to live with the help of sensual perceptions Five senses are called devas or gods as they manifest the name and form of the objects Perception inference etc are the sources of empirical knowledge or Vyavahāra jñanam This is the first experience of the touch with jnana Śakti or dharma This knowledge can impart the worldly wisdom, but the things, which cannot be traced with the help of the senses can be known through the word testimony The subjects like transcendence Ātman, Brahman, and other imperceptible are known or introduced by the sacred words of Śruti Śruti represents the tradition or the knowledge inherited from ancestor experts

But both the knowledges from one's own perceptions and from the ancestors are indirect and incomplete till they are not merged into the knowledge of the self Knowledge of the *Self* is the meeting point where the other forms of knowledge are transformed through jnāna Śakti (knowledge power) Jñāna-Śakti is dharma The understanding of this dharma Śakti of *Dharmī Brahman is the only way to liberation*

मोक्षस्सर्वात्मता सिद्धि ॥ ३ ॥

Moksha is the experience of All in oneself

Moksha is an experience in which the whole strain or stress *of one's motivated designes and desires is eradicated and the* sense of supreme bliss, lying dorment in the unconscious psyche,

is aroused. After the explosion of this knowledge there is a perenial flowering of the consciousness in which the forces of Ānanda-Śakti are active into and the negation and affirmation are in harmony from moment to moment The sense discriminating between animate or inanimate, for or against, disappears Nothing remains inanimate or unconscious when the whole has merged in the self and self has emerged from the whole. So this identification of the self with the whole, sentient or insentient, is the accomplishment in Kaul marga

पञ्चविषयाः प्रपञ्चः ॥ ४ ॥

The spread of sense-cognates, (colour, taste, smell, touch, sound), constitutes the manifold of appearances

This Sūtra, emphasises that the totality of the so-called insentient world is nothing but the product (manifestation) of the consciousness. The five senses and their objects come into existence out of the will of the Para-Śakti to create or to be multiformed Therefore, this prapanca the network of the five gross or subtle elements (like ether, air, fire, water, earth) is the expansion of the Para Citi Śakti or Dharma

There is an interesting allegory about the origin of the senses and gross elements in the Upanisads He, the consciousness, was afraid of his loneliness To overcome his loneliness, He created a couple (male female) out of Himself (That is why even today the male and female are afraid of being alone and) are in need of love of the other) Then He created all the gross and subtle elements out of Himself So this object world is nothing but the expansion of five fold Śakti-Principle.

तेषां ज्ञानिस्वरूपाः ॥ ५ ॥

All these are imbued with consciousness

The Sense-objects are experienced by the Jīvas (Creatures). The great scholar of Tantra, Bhāskara Rai, explains the word Jñānī as one who knows and breathes simultaneously. Etmologically speaking, the root 'Jña' means to know and the root 'ana' means to breath So all the living beings and enjoyers along with the objects of their enjoyment are not different from the conscious energy. Their essence is the same.

Though Hindu Tantra, due to its association with the Samkya accepts thirty six tattvas (sentient and insentient) in all yet its great contribution is to infuse tattvas and human life with the divine and vice versa

योगो मोक्ष. ॥ ६ ॥

Yoga (oneness with that) is Moksa

Yoga the state of cecassion or inhibition of the modifications of the mind is to be and to see oneself as the integral consciousness as the ground of moksha The realization and recapitulation of one's own existence and essence always results into Ānanda (Bliss) But both yoga and moksha are nothing but pure consciousness

अधर्मकारणाज्ञानमेव ज्ञानम् ॥ ७ ॥

The non acceptance of the attributeless (Brahman) as the ground of all being is jñana (the true knowledge)

The Advaitins hold that the primordial ignorance about the attributeless (Brahman) is māyā or avidyā However, according to the kaula view, attributes (dharmas) are an integral part of consciousness *Therefore, nothing can be regarded as non-conscious* Consciousness is capable of producing or creating whatever it wills[1] Therefore each and every manifestation (dharma of conscious energy (Śakti) is nothing but consciousness isvara is the Manifold manifestation of the Mahāśakti

In the process of the manifestation of Mahaśakti (Dharma) rulers and the ruled are also created Īsvara is a symbol of ruling energy and this ruling form, too, is a form of consciousness So Īsvara is nothing other than Śakti

अनित्य नित्यम् ॥ ८ ॥

The ephemeral is the eternal

Almost all the systems of philosophy employ the categories of appearence and reality, ignorance and true knowledge, existence and non existence, *light and darkness In doing so,* they first posit a conflict as their basic assumption if to start with division of concepts and categories But in the Kaula school, the whole thing is looked at from the opposite angle

That is why the Kaula Marga is also called Vama Marga (a left oriented way of approaching reality) A Śakta would start with the firm conviction that though all the constituent parts of the creation disappear yet they are never destroyed They are the modes of the eternal Sakti principle Their ephemerality is the glowing figrues or posturs of Sakti

अज्ञान ज्ञानम् ॥ ९ ॥

Nescience as the form of Śakti is knowledge

In the light of the above mentioned all embracing point of view of life, this Sutra maintains that ignorance as a state of mind is another form of awareness It can also be expressed by saying that the real knower is the person who does not claim himself to be a knower of any knowledge In this context the word 'innocence' can do better than the word ignorance', for Ajnanam This would make innocence as a significant Virtue on the part of the seeker

अधर्म एव धर्म ॥ १० ॥

Śakti itself is Brahman

The word 'adharma' is used in the sense of attributeless (nirguna) unmanifest Brahaman The 'dharma' (the creative principle of conscious energy) is free from all mental negative or positive rules and regulations Therefore it is not different from its base Brahman who is completely free from the conceptions of morality or immorality

एष मोक्ष ॥ ११ ॥

Knowing this is Moksa

The understanding of the fusion of all the opposites of contradictory notions in the same Śakti principle culminates in liberation But Bhaskara Rai interprets this Sutra as This is the only way to Moksha

पञ्चबन्धा ज्ञानस्वरूपा ॥ १२ ॥

Five bonds are nothing but the forms of the conscious energy

Knowledge is characterised by five bonds A Vedantist may interpret these five bonds as the five obstructions generated by five sense organs in contact with the sense objects But in the context of Tantra these five types of sensations are the spontaneous outcome of the *Chitta Śakti So here, the five* bonds are

1. To know oneself as one s self consciousness
2. To know self as non self
3. To know all the living beings as entities different from one other
4. To know living beings (jivas) as separate from Īsvara
5. To know the living beings as different from conscious ness

These five bonds are the five fold sport of the ever free Chiti Sakti (consciousness)

पिण्डाज्जननम् ॥ १३ ॥

This amalgam (of the five bonds) is the cause of origin of all creation

'Pinda' is a word used for individual body, or structure, caught in the trap of origination and decay To the ignorants, pinda is a source of pleasure and pain But if this body (pinda) *is a product of five fold play or sport of consciousness then one* can well understand the secret of origin and growth and can enjoy the whole sport of creativity

तत्रैव मोक्ष ॥ १४ ॥

This amalgam *comprises* Moksha

In Tantra Sādhana, human body has a very important role This body is the *amalgam* of all the Tattvas *Anything* which exists in the universe is available here but in the micro cosmic form So it is a temple or an abode where gods reside To condemn this body (as neophyte Vedāntists do) is just condemning one's own existence or Brahman Therefore the way to liberation requires an understanding of the framework of this body in accordance with the Kaul Tantra This body, a lump

of so many tattvas, is the means to Moksha or self recapitulation

एतज्ज्ञानम् ॥ १५ ॥

This is the quintessence of jnanam (knowledge)

The real knowledge is only that which breaks all the shackles physical or psychological, for ever with one stroke Tantra says that all other worldly sciences are just like harlots, who just attract the people but do not or can not stay together for long But this Sambhavi is the only Vidya (knowledge) which like a devoted wife serves nourishes, protects and ultimately leads a man to Moksha The reason is simple, this Vidyā straightway kindles the light of one's own existence as it speaks only about the self

सर्वेन्द्रियाणा नयन प्रधानम् ॥ १६ ॥

All the senses are to be led to the primal consciousness

The path of this self knowledge is so great that one may tread it from any angle, one would definately reach the goal, the centre of the whole one's own self In this inductive way, all the external or centrifugal movements of the mind and the senses are changed into contripetal movements as the emphasis is on transforming the whole activity, may it be extrinsic or intrinsic The Central point is the Chief deity the cosmic consciousness or cosmic energy So this Sutra directs us to the dictum of the Upanisad 'Sarvam khalvidam Brahman' (This all is Brahman)

धर्मविरुद्धा. कार्या ॥ १७ ॥

One's acts should be unconventional

Having realised the great way, one s desires and motivations are thoroughly changed This transmutation is certainly going to affect his total activity of living and acting One should not feel bound to the ethical codes belonging to scriptures, masters, or tradition as one's life has become the perfect manifestation of the Truth So the worldly ways or a pragmatic view of life cannot direct him or lead him The whole thing becomes irrelevant for the person, who has dropped all his conflicts,

motivations and attitudes With the fresh and spontaneous approach to Reality one's actions are supposed to be totally *in the opposite direction of the conventional way of living*

धर्मविहिता न कार्या ॥ १८ ॥

One should not execute the conventional mores

Here word 'dharma' has been used in a different sense Dharma is not a Sakti Principle here but a routine way of living without having any inner agility or spurt Moreover most of the norms of the society or family are made on the basis of compromises with the situations arising from time to time in order to meet one's petty ends So here when the man is going to travel on the great way, he must not follow those petty principles as they create hurdles in the spiritual growth of the seeker He should follow the dharma which as directly comes to him through his living contact with the Śakti-Principle

Having been initiated into the internal realization of Sakti-Principle, one is not bound to follow the peripheral formalities in the name of dharma

सर्वं शाम्भवोल्पम् ॥ १९ ॥

All these are variant forms of Śakti of Śambhu

One must not be extremist or cynical in any approach Appreciation condemnation, or any sort of criticism would harm the interest of the seeker since the whole is the form of Sambhu Stri (the wife of Siva) the aspirant must realize his self as one with the whole and the Sakti He should not perform any action for the gratification of his personal attainments His own needs and personal interests are not at the higher level of the world order

आम्नाया न विद्यन्ते ॥ २० ॥

For such a one no scriptures hold good

When one is in touch with the reality nothing remains to be revealed through scriptures One's attachment with any particular book, knowledge or any school of thought can destroy the corresponding hyper sensitivity

'Āmnāya' is a word used for the Vedic text by Yāska, a great Vedic etymologist But in the Tantra 'Āmnāya' is used purely in the sense of a particular school of knowledge There are four amnayas in the four directions East, West, North and South But the fifth amnāya belongs to Siva that is above all in the centre of the space called Urdhvamnaya But the Sadhaka, who has embraced the whole as a manifest or unmanifest energy of consciousness has nothing to do with his identification with any kind of school scripture, sciences art and literature

गुरुरेक ॥ २१ ॥

There is only one Guru for the aspirant

While travelling on the Great way one encounters innumerable problems They are created sometimes by one s own remenant part of actions of previous birth or some times they can be the result of the actions of this birth In the Upanisadic expression, one is bound with the ropes of one's own actions The knot is made in the heart one does not know how to unbound it * Siva Sutra (2 6) says, Guru is the only means to open that knot or to guide the disciple to choose his own single way amidst the confusing noise of the other myriad ways So in Tantra the seat of the Guru is always in the top centre of the body of the aspirant The famous remark "Gurum Sirasi Samchintya" indicates that one must meditate upon the Guru in the head From there the revelation comes to the heart So Guru is nothing but an illuminating form of the Sakti Principle to help the aspirant find his grace

However, for a beginer craving for knowledge, Tantra some times recommends "Like the bee, avid of honey dew, moving from flower to flower, the seeker, fond of knowledge, should go from teacher to teacher [5]"

But for a serious seeker, the choice is made only once in life Parasurāma Kalpasūtra advises 'Eka Gurūpāsti' which means 'Report to one Guru' Guru is not something like a guide master, or mere instructor he is one with the soul of the seeker Siva addressing Devi in Kulārnava Tantra explains, "Because of one's sinful psyche, the Guru is looked upon as an ordinary man by the seeker But the worthy seeker always

looks upon the Guru as a Siva Him self[6] ' So great an emphasis is put on sticking to one Guru particularly when one has found a Kula Guru (Sakti as a Guru) *One must not hanker* after other scholastic Gurus But a state comes when each particle of this world appears before the seeker as Guru Hence it is said Kaulike Gurave nantah ' i e there can be innumerable Gurus in the Kaulika system

सर्वैक्यताबुद्धिमन्ते ॥ २२ ॥

In the end such an aspirant achieves a non dualistic vision

A Kaulika is he who has full faith in *Kula* principle *All* the sentient and insentient—beings belong to the same family or tribe of the Mother So each and every aspect of the creation represents one and the same consciousness To have this *vision of totality the way of right understanding is also suggested in the* Bhagwadgita O Arjuna *the resolute and steady* mind takes a firm decision and sees unity where as the infirm minds are torn between innumerable *decisions* and lost in diversity Hence the result of this Kaula dṛṣṭi is to have a homogenous view of life in which all plurality and duality merge or are synchronized in a single thread of non duality

आमन्त्रसिद्धे ॥ २३ ॥

Prior to accomplishment of the mantra vision, observance *of discipline or Sadhana is indispensable, one must follow the* instructions given above in the Sutras The Seeker must have a kind of certitude which may help him to attain a perfect psyche through which he can have the vision of totality of his being and the universe Just to avoid a premature experience or the fallacies of the experiences the author emphasizes Mantra Siddhi for the seeker Mantra means a mind devoid of neurosis and psychosis A *simple and clear mind is Mantra* the locus of Tantra Sadhana

मदादित्याज्य ॥ २४ ॥

Intoxicants and dissipation of the mind are forbidden

'*Mada*' is a work used in Sanskrit for intoxication, passion, arrogance, pride, a fluid substance which oozes out from the

temple of a passionate male elephant The concept of a Yogin in Patanjal Yoga, and the ideal of Sthita Prajna' (accomplished man) in Bhagwad Gita are the superb examples of the perfect and balanced psyche which mark the presence of divinity If the use or abuse of the intoxicants, and the resultants of the intoxicative like sexuality, avarice anger, infatuation, keep affecting the psyche, the whole effort is lost

Some how, it may seem odd that while the seeker is initiated with a drink of wine, another is advocating prohibition True, there is a provision for drinking wine, but not to please one's animal sense And even if animal is given its due share, that is also with a view to opening or purifying the animal instinct. In this act the psyche of the appirant works in a two-fold manner One is the conscious Guru psyche and the other is the animal psyche which is to be transformed To arouse one's dormant energy one may use any intoxicants but with great care or with the advice of one's Guru Otherwise these drinks will leave one in a forest of dullness degrading him from ordinary man to animal level Therefore in Kaula school Pasupāna (to drink, to satisfy one s animal passion) is condemned and Virapanam (to use wine as a helper in awakening one's dormant energy) is recommended for the middle level Sadhaka At the supreme level, these helpers or crutches are to be dropped

प्राकट्यं न कुर्यात् ॥ २५ ॥

The aspirant is not to disclose his esoteric Sadhana

While treading on the Great path, one shall have to control the urge to exhibit the attainments for establishing supremacy over others He should refrain from indulging in publicity and propaganda If the energy is exposed for the gratification of such evil desires, the sensitive energy must disappear, and the doors of perception can be closed for ever

Sâdhana in Tantra is something like weilding and gathering spiritual energy from within in silence, like a seed lying under the soil Before it sprouts, a kind of fire energy destroys its restrictions or inertia, and it simultaneously ejects and stimulates the creative energy to manifest But in the whole procedure, we are cautioned not to expose or disturb the work-

ing of energy in the roots So, Tantra the root knowledge of the whole is not to be exposed at any cost at any level during Sādhana

न कुर्यात्पशु सम्भाषणम् ॥ २६ ॥

He is not to communicate with the beastly men

A person who does not respond to any kind of spiritual awareness is a Paśu (animal) If a Guru of an aspirant imparts or shares his experiences with a person who is self centred, lustful or crazy, he shall have to suffer a shock regarding his failure to communicate and the misuse of his energy Animal persons are to be kept away in the highly sensitive sport of devotion love and understanding Any outsider's undesired entrance can destroy the whole Sadhana It may be some external or internal physical or psychological interruption which is extremely dangerous when the seeker and the ultimate reality are face to face

अन्यायो न्याय ॥ २७ ॥

Dropping of argument is the sign of certainty

In the six systems of Indian thought Nyaya Shastra is one of the most significant schools in which the Science of thoughts, sensations logical entities, means of knowledge, argumentations is described in detail Through intellectual and linguistic exer cises a student of Nyaya has to learn how to substantiate his arguments to develop higher and intellectual capacity to protect his own doctrine and arguments The word Nyāya in an ordinary sense, is also for justice So a Naiyayaka would fight for justice to get his due and would use all the weapons of his argument without any hesitation

In the present context a student of Kaul Tantra is advised not to indulge in any kind of polemics for self protection or demolishing of other s arguments If somebody, well versed in logic or philosophy, attacks a Kaula with arguments and criticism a Kaula must not resent or start a counter attack to get justice He is to remain indifferent and independent in such cases To maintain his own convictions he is not to behave like a debater Argument represents a movement of thought and that

has no meaning at all in the field of experience of one's own intrinsic life Upanisads had already declared the futility of the false intellectual hair splitting

न गणयेत्कमपि ॥ २८ ॥

He should be impervious to all influences

Once one begins to respond to the arguments in favour or against, the vicious circle of mental conflicts arises and destroys the whole experience which one has achieved after crossing the barrier of one's ego The ego is always involved in enjoying and doing all kinds of activities So after having made the choice of one s own way, with great care and austerity, there is no gain in falling prey to irrelevent things A Kaula is so much grounded in the self realisation or Sakti—experience that he cares a fig for any thought or a school of thought He should be confident of his own living and should ignore any other way of life

आत्मरहस्य न वदेत् ॥ २९ ॥

He is not to publicise or preach the secret of his self realisation

In Tantra a lot has been said to the others, regarding the imparting of one's experience of the self to the others It is such a sensitive issue that the unfoldment of one's experience before a person, incapable of responding to the feelings having no serious inquiry for truth, a crooked mind can bring worst possible results In this regard Yaska muni quotes a mantra from the Rgveda "once the Goddess knowledge went to a Brahmin and requested him not to share her with any person or disciple, who is jealous, crooked and has no control over his passions Only under such condition can she fructifty or prove virile " In Āgam Sastra, Siva, too, warns Sakti that this knowledge is to be treated as the highest secret * Shrimad Bhagvadgita talks of it as a secret of the secrets[10]

शिष्याय वदेत् ॥ ३० ॥

He should reveal it to the disciple though

The ideal concept of disciple is found in the Āgama and

Bhagvad Gita Siva himself is the Guru, the teacher and the Śakti his spouse is the disciple who has identified herself completely with Śiva She through her austerity has become herself Śiva So Guru and Sisya become two aspects of the same psyche In that case the revelation is spontaneous and fruitful

अन्त शावत बहिश्शैव लोकेवैष्णव ॥ ३१ ॥

In his innerself a Sakta in his outer form a Saiva, he is in social intercourse a vaiṣnava

It does not mean that a Kaula should practise a triple personality That can create a deep conflict and hypocrisy in his life Usually people do understand a Kaula as a left-oriented hypocrite Bhaskar Rai the great commentator on a Tantra, explains that this Sutra instructs a Kaula not to divulge his identity because one is often misunderstood by others The moment one expreses one s views of reality in a positive or a negative manner the thoughts in favour or against do arise in the psyche of friends and foes also So one should live in utters silence But some times even silence is more expressive Jain Muni Mahavira and some other Munis while deeply immersed in their intrinsic experience, in a state of complete silence, were tortured and killed Vedic sage Dadhyan—Atharva was killed by Indra because he discriminated against Indra while busy in giving discourses to Aśvini Kumaras and others So a Kaula is not to follow or pose any ethics and austerity He should live like an ordinary man undecipherable just like Lord Krṣna whose true nature was not even known to his close friends and foes

It is more plausible that this Sutra explains a unique vision of synthesising unific homogeneity of the Tantrika view A Kaula is supposed to extract or drop the contradictions of the three main views of life like a Sâkta Saiva and Vaiṣṇava All the three views are like the three aspects of the Brahman of Upaniṣads Sat, Cit and Ānanda So life of a Kaula is an example of an amalgam of love knowledge and action Sakti Siva and Viṣṇu merge in him as one whole, the centre of conscious, auspicious, and compassionate energy

अयमेवाचार ॥ ३२ ॥

All these constitute his mode of conduct

Sri Bhaskar Rai says that to live in a state of non-identification or concealment is the only code of conduct for a Kaula Therefore, he is not going to waste his vision in the jumble of Tāntrika manuals His point of view is not that of a scripture of knowledge, devotion or action The whole thought of a Kaula is to be translated into action So the practice of the above-mentioned Sutras in the perspective of one's own life is the ethics of Kaula One must not understand the word' 'achāra' for simple morality or any kind of rules and regulations

आत्मज्ञानान्मोक्ष ॥ ३३ ॥

Self realization alone is Moksha

Ātman is a dynamic principle of ever expanding conscious ness *It* is derived from the root word 'at' meaning uninterrupted continuous progressive movement and the suffix is 'manin '

The total tone of Isopanisad describes only this aspect of the Ātman "It is faster than the mind It outstrips all that runs It enables the cosmic energy to sustain the actions of the animate world "[11] In the 8th Mantra, the Upanisad says 'He, the self-existent, is every where—without a body, without muscles, and without the taint of sin, radiant whole and pure, seeking all and encompassing all [12] Hence to be aware of this self-existence at the level of actuality, reality and truth is atmajñānam or self realization And that realization is a key to moksha or is Moksha

Here is a difference of opinion between the Advaita Vedantin and the Kaula A Vedantin must emphasize the motionless and immutable aspect of Ātman, whereas Kaula's stress is on the dynamic and active aspect of Ātman

लोकान्न निन्द्यात् ॥ ३४ ॥

One is not to condemn other systems and beliefs

'Loka' is a word for manifestation The whole manifest or unmanifest creation belongs to the Sakti principle Therefore

all the living and non living beings are but the form of one's own existence So the faulty criticism of the subject or the object world can create an unnecessary and unhealthy conflict or struggle

Bhaskar Rai's interpretation of this Sutra is more conventional He thinks that a Kaula is not supposed or expected to disclose his experiential knowledge to anyone Therefore there is no fun criticising or condemning other thoughts By doing that one will only frustrate the followers of other schools or Gurus So nothing positive or concrete can be achieved by a Kaula

इत्यध्यात्मम् ।। ३५ ।।

This is the absolute

The word 'Adhyatman' comes from the prefix 'Adhi' (which means over) and the noun 'Âtman' (self) The word 'Adhyatman' has been rendered appropriately by Ralph Waldo Emerson as over Soul In the context of Srimad Bhagwad Gîta for a kaula the whole spirit of the above mentioned Sutras is the ultimate in self realization This Sutra is typical in accordance with the Upanisadic style Almost all the Upanisads in their exposition of the self knowledge describe the three grades of the three fold existence as 'Adhibhutam (beyond over mundane) Adhidaivatam (beyond over psyche or beyond over deities) and Adhyatman (or beyond over soul) Adhyatma is the crux of the whole existence where all the names and forms are merged and synchronized

After having the realization of the Ultimate, the author hints at the Great way of the life of a Kaula in six Sutras

व्रत न चरेत् ।। ३६ ।।

He is not bound by any commitment.

He should feel free from attachments to any set beliefs Vrata is a pledge or vow taken to do or not to do some personal and social duties One is always worried about carrying out or fulfilling one's pledge or violation of the pledge For a man liberated like a Kaula, there is no need to follow any such line or action which leads to bondage in the name of Dharma, Artha, Kama and Moksha

न तिष्ठेन्नियमेन ॥ ३७ ॥

He should not hold fast to any code

Code is a symbol of the others' administration and domination The man, who is living in the dominion of self administration or Svarajya, should not care for any imposed rules and regulations—set for him by some Guru scripture or society

नियमान्न मोक्ष ॥ ३८ ॥

No code leads to Moksha

The basic idea or the spirit of a code is binding Therefore, it cannot co-exist with the experience of total freedom As they are opposed to each other, in their spirit they should not be confused with each other

कौलप्रतिष्ठा न कुर्यात् ॥ ३९ ॥

Kaula should not found any institution

If some Kaula is a great scholar or highly advanced in spiritual attainments and he wants to establish his academy for the advancement of the study of his school of thought he is certainly a wrong man, because establishment of institution for any spiritual science is practically and virtually a way of propagating nescience This knowledge is to be imparted to one, who is in the personal contact of a Kaula Guru and can be initiated by the master at the personal level directly For that, no institution or academy is needed This great secret and sacred knowledge is not to be sold like the other commodities in the market. All the Upanisads, Śrimad Bhagwad Gita and the Tantra declare the great secrecy of this esoteric self knowledge They caution the Ācharyas of this Vidya to share this knowledge only with a person who has fully prepared his psyche to face the truth or who have purified all the cakras or delicate centres of the body through the fire of austerity in the form of awareness A person, without the fire of his awakened soul or keen inquiry is subject to fall in the way and may create unnecessary conflicts for himself

सर्वसमो भवेत् ॥ ४० ॥

He should be the same with all

When a Kaula attains this all embracing homogenous vision his life becomes a living example of Kaula drsti Animate or inanimate world is transformed into a conscious energy So all the conceptions of caste, creed, good, bad, saint, sinner are metamorphosed into his own existence

स मुक्तो भवति ॥ ४१ ॥

And (then with one leap) he becomes Mukta

पठेदेतानि सूत्राणि प्रातरुत्थाय देशिकः ।
आज्ञासिद्धिर्भवेत्तस्य इत्याज्ञा पारमेश्वरी ॥ ४२ ॥

The aspirant or the Guru who rehearses these Sutras every early morning, attains accomplishment of his earnest inquiry. This is Lord Siva's command

In this concluding verse, the word 'Patha' represents 'Svādhyaya Vidhi' of the Vedic seers According to that Vidhi or method one has to centralize all his Studies and divert all his attractions toward the 'Sva' which means self 'Path' does not mean mere reading in routine or daily exercise It includes the awareness or realization of the self *Even in the ritual part of* the Vedas, self is the locus of all the Yajñas and actions.

'Deshika' is a person who is quite senior and advanced in his learning yet has to attain Sivahood So he is not the final authority on the subject But his grasp of the subject is very keen

'Ajna Siddhi' does not encourage the aspirant to *order or* behave like a ruler king or administrator (or Indra) It is ruling others through the mind or love Śiva Guru never dictates terms to his disciples Disciples follow his each and every wish at their own No body in the world can disobey him because he has lost his all personal ego So Siva Yogi has nothing to get from any one All the sentient and insentients follow him without his order That is a state of Ajña Siddhi in Tantra

यश्चाचारविहीनोऽपि योवा पूजा न कुर्वते ।
यदि ज्येष्ठ न मन्येत नन्दते नन्दने वने ॥ ४३ ॥

A person, the *Aspirant, even though he does not follow* the

Kaula codes and modes of worship, and even though he does not consider Kaula faith supreme, does enjoy the heavenly pleasure in Nandana Gardens of heaven (Svarga) provided has passed through the Greatway.

That is the minimum achievement of the regular reader of these Sūtras.

Tantra

AN ETYMOLOGICAL & PHILOSOPHICAL INTERPRETATION

Interest in Indian Spiritual tradition has evoked intriguing responses in India and in the West The different systems of Indian thought i e Nyaaya, Vaisesik, Yoga, Sankhya Vedānta, Mimansa Jain and Baudha have led the Western mind to discover bewildering range of contradictions within the systems of Hindu thought and vis a vis each other People in the West as well as in India have been driven to discovering clues to riddling contradictions in Tantra Tantra has often been misunderstood as a mere cult of spirituality or some times, it has been considered an appendage to various systems of thought What is tantra in fact has not been understood despite the upsurge of current fad about it

Although Tantra is and has been one of the main currents of Indian thought it has not as yet received adequate critical attention There are specific reasons for this Tantra is not an independent philosophical system rather, it expounds and elucidates other systems, i e , Jainism, Buddhism, Vaishnavism, etc Since Tantra has been regarded as mediating system, it has not been understood in its own right

It explicates in terms of practical experience the relevance of these systems As Tantra primarily concerned itself with practical lived experience, the perversions of common people were projected into Tantra It was condemned as an obscene and execrable system It is an established historical fact that in mediaeval times the votaries of Siddhas and Nathās did misuse tantra to exert their influence on everyday living of the community

A proper evolution of Tantra literature in scientific terms will make it clear that Tantra can claim for itself an indepen-

dent identity as one of the systems of Indian thought. If we classify systems of Indian thought, Tantra represents the school of Realism, whereas other systems can be placed under the category of Idealism. It is imperative to repudiate the misconceived traditional classification of Indian thought into theistic and atheistic systems, and instead, examine and discuss these systems in terms of Idealism and Realism.

At the outset we should take the term 'spiritual' (adhyātmika) as the nucleus of Indian thought where both the ideal and the real coalesce. The basis of Indian life has been a belief in spiritualism. But as Gita[1] puts it, Svabhāva is the spiritual, that is, Svabhāv is thingness, is the objective reality.[2] Kaviraj Gopi Nath has explicated Svabhava vad in his book 'Aspects of Indian Thought'. He says "Under the name of Svabhavāvad we may comprise almost all those modes of thinking which deny the principle of causality, more particularly efficient cause and assert the supremacy of the inherent or immanent nature of a thing. From what we have seen of Svabhāvavāda we can well understand that it is a doctrine of unmitigated automatism, in the sense that all movements within the organism and outside it, are held to proceed from the inherent necessity of the body rather than from an extrinsic principle of efficiency such as personal Will or Adrsta."[3]

Jainism, Buddhism and the six systems of Indian philosophy can be termed spiritual. Chaarvaak system which later on became exclusively discursive and materialistic fell outside the sphere of the spiritual and therefore, could not flourish in this country. But the question arises whether there is available in Indian thought such a comprehensive form of 'the spiritual' in which both the realistic and idealistic modes of thinking can be harmonised.

The definition of the spiritual as Svabhāva is in complete accord with its etymological sense. In this context it will be worthwhile to examine the definition given by Purusottamāchārya, the noted exponent of pure Non dualism. He affirms that Svabhāva is the prime cause of ontological change, and the Will of God by virtue of its being the root cause of change is Svabhava.[4] This Will is manifest and objective as it is suprasensible and beyond perception. According to Shaakta texts

this Will has been designated as Shakti potential And Shakti is that which can transmute thought into energy and energy into thought Because of this entelechy the atoms or subtle forms of the five elements manifest themselves in gross form, resulting in the creation of the world The old Sanskrit lexicographers while attempting an etymological elucidation of the term the spiritual have defined it as, Self allied ' or grounded in Self' that which is grounded in body, senses and Self or Brahman [6] They have made it clear that neither self in itself nor gross elements alone constitute the spiritual, in fact it is an amalgam of the two Brihadaraanyakopanishad[8] in the Sub Chapter on Praan has defined self as the subtle inner reality (प्रत्यगित्) while in sub chapter on the body it has described the manifest world as grounded in self' (Adhyātmika) One must rid of the illusion that the spiritual connotes only the abstract reality The spiritual is the very basis of this world—its isness, is the matter spirit complex This is an organic whole and not a mere blend of the two

Through vagaries of usage the word spiritual is losing its original meaning and significance Originally, the word (spiritual) had been so profoundly used that it implied and compre hended both the gnostic and the intellectual approaches Achārya Shankar[7] in differentiating Kaal and Svabhav maintains ' Kaal is that which causes changes in form (of the manifest) and Svabhav is that which upholds the thingness of things " If we consider this claim of Shankar in the light of Gita s elucidation of Svabhāv, we cannot but conclude that the spiritual which is the ground and controller of the mainfold forms is bipolar Through the medium of Yantras elucidating the bipolar nature of the Bindu and the consequent expansion of the objective world around, the Tantra has claimed it to be chitshakti It is likened to the spider perched in the centre of its web in that it comprehends both spirit and matter Seen in this light, the oft repeated charge that the spiritual signifies with drawal escapism and fatalism sounds as false as it is miscon ceived To arrive at a total comprehension of Indian thought we must not attempt a uni dimensional approach and lay overemphasis in the traditional manner, on 'the spiritual' to the exclusion and deprecation of the objective and the mundane, or

like the west oriented neophyte, despair of the spiritual and be cynical about it Writings of Arthur Avlon and Kaviraj Gopi Nath and other minor commentators are only exploratory in character but they can be used in establishing Tantra as an independent school of thought in its own right

Whatever newfangled associations the word Tantra has acquired need to be examined through a probe into the origin and evolution of its meaning We are so accustomed to the Western categories of thought that we do not care to explore the cultural milieu in which our speculative mind functioned Here is an attempt to unfold the significance of Tantra as an expression of Indian culture Psyche It is presumed in the following analysis that the Word is an emblem of consciousness of a culture, it crystallizes into language the working of social, psychological historical and spiritual awareness In order to understand what Tantra is one has to investigate the etymology of the word Etymological analysis of Tantra is the only way to discover its significance and to arrive at an objective and balanced understanding

The Tantric etymology explains the meaning of the word 'Tantra' in various ways and without jumping to conclude with finality the meaning of the word, a serious effort has been made to arrive at its basic significance

In Yajurveda the sun god is designated by the word "Tantrayee"[9] 'Tantrayee, as interpreted by Ramanuja[10] is compounded of words, tantra and ayee, tantra means kal-chakra and ayee means 'in motion' In the post vedic Yamal texts, while expounding Reality in terms of Mother principle the word 'tantra' has been used as a polyvalent term "Mother goddess is the creator of tantra, is worshipped through tantra, is the lord of tantra, is the ultimate goal of tantra, is the knower of tantra, the end of tantra sadhana, actually she is tantra her self" [11]

In the Brahmanas and the Upanishads also the tāntric methodology can be traced in its seed form Tantric sādhana is amply reflected in the rituals of sun worship and in the philosophical tenets of Vaak Devi (goddess of speech) In the latter day Tantra the sun appears in the form of 'Bindu' and Vaak Devi in the form of Triangle [12] In Chhandogyopanishad in

accordance with Tantric methodology the sun has been regarded as the Absolute Bindu and it has been claimed that the sun is Divine Honey, stratosphere is the slanting pole on which is hung Divine Honey, space is his hive, and rays are his children [13]

Tracing the origin of the word Tantra, the Sanskrit Grammarians explain how this word has its root in 'Tan' meaning 'expand',[14] and with the addition of a suffix 'tra' meaning 'protect' it becomes Tantra, or has its root in 'Tatri', which means to hold (support) a chin, to which is added the suffix 'ghañ' This postulate of the grammarians is not without substance but it need to be amplified Because the word is dynamic and acquires new associations with the passage of time, if analysed accurately it evidences quite a few historical changes If we associate 'Tantra' with tan', it will definitely mean the manifold expansion of reality and explain this process of creation It seems that the Indian mind's preoccupation with the concept of Māya has a deep rooted relation with this word The word 'tantu' (meaning thread) with its root 'tan' came to be used for philosophical argument in vedic times, As Rigaveda bears witness the explorative attempt to perceive the thread of 'Rt',[15] the cosmic reality has begun Does this Vedic saying imply that reality and its expansion are by no means two distinct entities (as is commonly supposed) ? Likewise, the word tantu (thread) has been used to designate the progency of men In Taittriyopanishad,[16] the Rishi advises his disciple not to break the thread (tantu) of progeny Perhaps 'this' is no illusion because tantu is but the expansion of Reality and Reality is only a contraction of 'tantu' (manifold form) Advait Vedanta has tried to specify the relation between the two but because of over metaphysicalising it has become unintelligible And the latter day Vedanta began to equate 'tantu' with māya or unreality And Reality that is in itself a gestaltan whole, indivisible, non dual now appeared fragmented To resolve this enigma, Vedānta resorted to sophisticated logical constructs and arguments Similary Nāsdiya Hymn relates "A slanting beam shot through the limitless vast"[17] This beam was but tantu of Reality However, it became an enigma for the Indian philosophers And for centuries the Indian mind has been busy

working out the relation between tantu and tantra Tearing themselves free from metaphysical logomachies of the Vedantists the Tantric acharyas adopting an experiential approach tried to find a tenable explanation and a lasting solution This Tāntric vision exercised such a profound influence on the Indian thinkers that even the Advait Vadantists and neo-Buddhists upheld Tantra as efficacious in experiential living, while in theory and ideology, they still affirmed the concept of maya as inviolable The result was that the cleavage between theory and practice continued to widen Consequently, the robust Indian culture became devitalised and decadent.

Tantra has tried hard to mend this cleavage by building bridges between Dharma Artha Kaama and Moksha but with the passage of time it also fell prey to many misgivings and delusions In fact, Tantra gave a new direction to Indians by stressing oneness of the external and inner reality It forged a new way of emphasizing the outer reality only to prompt them to turn inward ultimately [8] Involved in metaphysical politics the idealists misconstrued Tantra's emphasis on living experience and made it out to appear as a repudiation of ultimate Reality and succeeded to an extent in bringing Tantra into disrepute Tantra which in the beginning was an attempt to comprehend the totality of human existence (body mind matter spirit) because of social ostracization fell a prey to perverse individual aberrations In the elite society Tantra was looked down upon and subsequently, it acquired many perverse associations However, it could not blunt its fundamental vision Since Tantra was close to life principle inspite of neglect and ostracization it did not die out On the contrary, outstripping the varied and vast expanse of Vedic literature and uncritical condemnation, it spurted forth in faiths like Buddhism, Jainism, Mahachina, Saiva, Shākta, Vaishnava etc The reason being that, though it subscribed to the concept of oneness of Reality, it lay more emphasis on the manifold form of Reality That is why, those who knew Tantra defined it thus "What releases vibrations of manifold meanings when intoned once, is Tantra "[9] Because of its stress on the manifold forms and meanings it came close to the pluralistic system of Vaishesik, and because of its affirmation of the oneness of Reality it drew affinity with Vedantic

thought as well Thus Tantra became a bridge between the two opposed systems of viewing Reality No wonder, both dualism and non dualism can count among its adherents many celebrated Tantrikas

Verily the Real in order to realize its potential accomplishes evolution of the manifold forms And as Tantra affirms change in reality is not its extinction rather that is its basic character which constitutes its fullness The tantra tanu whole is the innate condition of Reality and one can realize it through self-surrender experientially and not via logical analysis When we view the sun and its rays in terms of differentiated relationship and not as one reality, we shall perforce exercise our intellect to establish such relationship Thus Tantra equipoises the subjective and the objective views This is manifested in the Tantra Holding yoga in one hand and bhoga in the other" As Tantra puts it, ' Sri Sundari Sadhana Tetparanam Yogasch Bhogasch Karasth eva" Tantra is that central Bindu whence the aspirant comprehends the upanishadic secret of Sambhuti and Asambhuti vidya and avidya the middle path of the Bud dhists and Samarasya of the Saivites simultaneously

If we go over the varied meanings of the word 'tantra' as given by various lexicographers [20] such as mantra, siddhanta (Doctrine) Aushadhi (medicine) Kutumba kritya (the household management) Rashtra (polity) it will be clear that Tantra is searching for order in manifest forms of Reality That is why, Tantra tracing the filament of the worldly web, traverses all the labrynthine course wants to rise above the Samskara net The materialistic and psychological spheres are Tantra's starting point and Absolute Reality is its final goal (The quest journey begins from the circumference towards the centre The thread that binds these two becomes what in spiritual terms is called Kundalini, Inert it lies buried in Mooladhar, for it cannot enter the subtlest void of the Susumna, the central nerve But when awakened, it assumes the form of Siva Shakti When it is animated, from one thread of this 'creeper' shoot forth many filament which expand in to a mysterious 'tantu' (fabric) While describing the Navel centre, Shandilyopanishad[21] says just as the spider on weaving the cobweb floats to and fro freely on the web, similarly pran moves about in the navel centre" If

the onlooker sees the spider from the point of view of the fabric then 'tantu' appears to be the basis of creation and the movement of the spider seems conditioned by the network, and when he looks from the viewpoint of the spider, then it is the spider which creates the network The problem with the intellectual is that he can establish real relationship with neither. Because of the dominance of egoism himself apart from the two and spits out now on interpretation now another, ad infinitum In reality, the spider and the web are one, undifferentiated and indivisible In the network of the web the spider is absolutely free and does what it likes This very secret is presented by Kashmiri Saivism (Pratyabhijnya philosophy) thus, "propelled by self-will Sivatattva, creating canvas from itself, unfolds itself in a spurt of colours "[22] This vision integrates all the three into one indivisible reality, the viewer, thing viewed and the vision That is the secret of Tripurdaah (Burning of the three forts of an Asura by Shiva)

In view of the specific approach of the aspirant, Tantra has devised the three fold method which should effectuate intellect's divorce from the ego, so it is impelled to devote itself to the Absolute By making all other Indian systems Absolute oriented it has resolved their contradictions First view is dualistic which regards Reality and the manifest world as two different entities The seeker who differentiates between the word and its meaning considers spiders and the web as two distinct entities Intellect, caught up as it is in egoism, looks upon the image of Reality as though it were split in two His dualist vision never gets steady As a result, he remains invariably purturbed But the nature of Reality remains unaffected by his vision Ultimately, the immutable nature of reality forces him to change his view By the grace of the Absolute he begins to find the way (to Reality) He directs his course away from Yantra to mantra. Consequently, he realizes the oneness of Reality, sometimes in the aspect of love and at other times, in the aspect of knowledge Then the seeker's intellect begins to mature, freed from the dominance of ego, he becomes aware of non duality which is based on duality This vision of non-duality takes the seeker one step ahead towards enlightenment Although it is freed from the clutch of ego, yet the intellect in its subtlest form imposes

itself on Reality Short of absolute consciousness, the intellect by virtue of its proximity to reality achieves a near state of bliss Here he begins to experience a new vision His psyche undergoes a sea change , he experiences fullness His sensitivity gets accentuated and even the last little sign of duality upsets him Vyas in his commentry on yoga has compared his sensitivity to the white of the eyeball [23] The purpose of this sensitivity is that it takes him closer to Reality Since his sensitivity makes him awfully restive, the seeker would not stick to this stage for long To free himself from the subtlest form of the ego, he does not consciously lay off his earlier vision of duality or non duality but on the contrary, like a fruit fully matured, it falls off automatically Here Reality without any hindrance absorbs his melted ego into itself Now the seeker no longer owes allegiance to either Reality or the manifest world, he is Reality itself

In this entire process Tantra does not give precedence to Jnanamarga, rather, it commends direct contact in the form of experiential living and pursuades man to tranmute his rank intellectuality into wisdom Though the Buddhist votries take a three fold vow of Buddha, Dhamma, Sangha the vow is predicated by 'Sharnam gachhami" that is, they vow to take refuge in, come closest to Reality The Buddhist Tāntrics have signified this vision of totality *in the form either* of Shunya Bindu or of Chakra Also the Shaivites have acclaimed this direct contact as Shambhvi vidya This Shāmbhvi vidya is like the secluded and faithful housewife while all other forms of knowledge are like a prostitute "[24] This is what the Buddhist Tantriks call Taramaha Vidya [25] Viewing all these three visions, Abhinavagupta in his annotations to Tantralok explains that consciousness manifests itself in a three fold form duality, non duality in duality and non duality He has further more elucidated that *Siva state corresponds to duality, Rudra to* duality-cum non duality and Bhairava to non duality [26] On the basis of these three visions Maha Siddhi Sār Tantra has classified Tantra into three divisions consisting of sixty four tantras each Ashvakranta group conforms to the dualistic visions, Rathakranta group conforms the duality cum non duality vision, and visnukrānta group conforms to the nondual vision "[2]

Why sixty four is another moot question to be seriously considered Acharya Shankar in his Saundarya Lehari while eulogising the goddess says, ' O goodess, Pashupati (Siva) by employing all the sixty four tantras is consolidating his lordship over the universe but he is still subject to the pull of spiritual attainments (Siddhis), your tantra, however, is Swa tantra (i e it transcends tantra) ' [28] Do these sixty four tantras signify the sixty four skills or arts as propounded in Vatsyana Kama Sutra ? If the answer be in the affirmative then the words Tantra and Kala (skill) draw close to each other Kala means Unit' or digit which merges in the whole That is why, in Siva-sutra vimarsini it has been said That which is dissipated in sensual enjoyment is not kala, kala is that which transforms into bliss ' [29]

On critically assessing the various aspects of the word 'tantra, there arises the moot question whether Tantra represents any systematic school of thought or not. In fact, to arrive at an answer, the word tantra' has to be viewed in different contexts in which it is used The function of analysis proper is not to impose a definition but to examine the term with reference to different contexts in which it is used, so that a reader feels free to draw his own conclusion In the introduction of the Panchatantra [30] the word tantra' has been used to denote plot and a systematic branch of knowledge Tantra can also mean a system This vidya has also been designated shastra, in which case it will come to imply discipline, restraint, code In Mahabharta the word 'Lokatantra'[31] conveys the same meaning From Mahabharta it will appear that the word 'tantra' does not represent any one constituent, rather it is a complex of many constituents When in the body form, it assumes the shape of yantra[32] and, when it enters the psychic chakra, it becomes mantra.[33] As Karkacharya puts it, Tantra is *the organic complex of limbs* [34] And when it moves towards divinity, the form of God is materialised In this way, beginning with quality Tantra welds the three visions into one vision

Tantra manifests Reality in the form of chakras Reality expands from the centre outward, but the seeker has to move from the circumference to the centre of the chakra It is a movement in the reverse gear, that is why, it is called 'viloma' vision,

the anti vision In this lies its newness Out of admiration for this uniquely fascinating mode the seekers have named it vāmatantra But the opponents because of its radical departure from orthodoxy, called it vama mārga In fact, the word 'vama' because of the different meanings associated with it, has been used in varied contexts Basically it signifies Beauty, as is evidenced by the use of the word vama (the beautiful woman who radiates loveliness) But because of adverse criticism, it has been used in the sense of 'inert, dirty and perverse The orthodox thinkers of the man dominated vedic culture by assigning woman subordinate position on the left of man made her into an image of passivity

The word 'Agama' has been used to denote Tantra But unluckily while explaining this word etymologically, modern western scholars have accepted the threefold break-up of the word into 'A' plus 'gam' plus 'a' implying that Tantra is the outcome of non Aryan (cultural) influences If we care to analyse 'Agama' on the basis of internal (textual) evidence, I am convinced that this misinterpretation can be rectified The ancient exponents of Tantra have explained its etymological meaning in mythical terms They say, "The thought current which has flowed from Shiva's mouth into the mouth of Parvati and is beloved of Vasudev is Agama "[36] This mythological etymology is suggestive of its affinity with the much used word 'Apt' in ancient Indian philosophy Thus Tantra acquires authenticity equal to that of the vedas Secondly the word 'agama' denotes intuitive knowledge which is but the external form of divine wisdom [37] In other words wisdom directly descended from Shiva, is one with Shiva and therefore Real

Bhartrihari who considers grammar to be Agama is also in agreement with this [38] He explains how when natural or histori cal catastrophes have destroyed traditional knowledge, āgamas sprout from Veda in the seed form And Agam is the fruition of Absolute knowledge which has been current since the beginning of time Seen in this light the relation between veda, āgama and tantra is firmly established and the charge that Tantra and agam are non Aryan concepts sounds meaningless Bhāskar Rai in Setu Bandh his commentary on 'Nityā Sodasikarnava' has denounced Lakshmi Dutt who has in his commentary on Saun-

darya Lehari described some Tantras as non vedic Bhaskar asserts that those people who claim Tantras to be non vedic talk nonsense, practise deception to create confusion, need to be ignored Sixty four Tantras are akin to veda because they are but remnants of the upanishads [39]

In his commentary on Swacchanda Tantra Kshem Raj has elucidated the meaning of Agam, he says that āgama is what brings the absolute into the ambit of the aspirant's experience [40] Absolute knowledge dawns through the medium of Jnanshakti Hence that Shakti is agama and verbal structure that pro pounds the Shakti principle or what is the medium or means of realizing Shakti is also agama Acharya Abhinava also corroborates it by saying that the words which radiate the divine efful gence of reality constitute Agama In fact, Agama is related in one form or another with knowledge acquired through tradition or intuition Abhinava Gupta has also confirmed that intuitive knowledge is Agama He says that just as the formless ether generates thunder, similarly Siva who is serene invisible, prime cause has created the verbal structure of Agama [41]

From the beginning because of its dynamic outlook, ancient vedic thought has had radical movement so that the fundamental tradition be upheld in its original form and at the same time absorb those challenges rising from within the movements This tendency got a fillip at the time Brahmin scriptures and the upanishads were written wherein all the yajna rituals have been expounded in the style of Tantra shastra In the upanishads the thought movements of the north and south were not regarded as opposed to each other, on the contrary, they were held to be complementary Taking these two viewpoints into consideration it is said in vedic literature , 'A country in which white and black rivers merge the divers attain to divinity "[42] The entire corpus of Tantra literature becomes the vortex in which all the varied currents of vedic and post vedic thought are churned into a synthetic whole

Notes

INTRODUCTION

1 अइउण् ऋलृक् एओङ् ऐऔच् । हयवरट् । लण् । ञमङणनम् ।
झभञ् । घढधष् । जबगडदश् । खफछठथ् । चटतव् । कपय् । शषसर् । हल् ।

Astadhyayi Page 1 (see Śabd nuśasanam)

2 लौकिकानां हि साधूनामर्थं वागनुवर्तते
ऋषीणां पुनराद्यानां वाचमर्थोऽनुधावति ।

Uttara Rama Caritam 1 10

3 तस्येदं वाचा तन्त्या नामभिर्दामभिः सर्वं सितम्
सर्वं हीदं नामानि इत्यादि श्रुतिभ्यः

Mandukya Up Sambandha bhaṣya

4 तवैव नाम्ना भवितायमग्निः ... त्रिणाचिकेतस्त्रिभिरेत्य सन्धिं त्रिकर्मकृत्तरति जन्म
मृत्यू ।

Katha Up 1 16 1 17 18, 19

5 यज्ञाख्यः परमात्मा य उच्यते चैव होतृभिः
उपवीतं ततोऽस्येदं तस्माद्यज्ञोपवीतकम् ॥

Karma Kanda Prad pa Page 170

6 सर्वभूताविरोध — Paraśurama Kalp Sutra 10 57

7 जगन्नास्येवेति दृष्टिरपूर्वा भगृद्दवहृ
एव अर्गाचिन्मकरूप सन्मयमूर्तिरितम

Tripura Rahasyam (Jnāna Khanda 22 100 102)

8 आचार्यकृतिनिवेशनाप्यवधूतवचोऽस्मदादीनाम् ।
रथ्योदकमिव गङ्गाप्रवाहपातः पवित्रयति ।

Benedictory verses of Bhamati on Brahma Sūtra (Sankara bhaṣya)

9 धर्मार्थकामाः सममेव सेव्या
यो ह्येकसेवी स जनो जघन्यः ।

Mahabharata (Santiparva) Page 4851

10. समत्वं योग उच्यते । — Srīmad Bhagavadgītā 2 48

11 समानो मन्त्रः समितिः समानी समानं मनः सहचित्तमेषाम् ।
समानं मन्त्रमभिमन्त्रये वः समानेन वो हविषा जुहोमि ॥ Rgveda 10 191 3

12 Dictionary of Philosophy, Page 307

13 (a) "उपास्तिरिति भावना" Svatantra Tantra

(b) "उक्तं एवहि पराकाष्ठामुपगतो भावना इति"

Tantrāloka A 4, Page 13

14. भवानी भावनागम्या Lalitā Sahasranāma, Page 10

15 भावनानाम भवितुर्भवनानुकूलो भावयितुर्व्यापारविशेष"

Artha Samgraha, Page 10-11

16. यस्मादेतद् विद्धि जगद्भावनामात्रकारणम् ।
यथास्वभावं चैतत्तु तथैव भासमानकम् ॥

Tripurā rahasyam (Jñana Khanda) 13-98

17 सङ्कल्पो भावना प्रोक्ता सिद्धासिद्धेति सा द्विधा ।
सिद्धिर्विकल्पाभेदो विकल्पस्त्वेकनिष्ठिते ॥ Ibid 14-7

18. तदैक्षत बहु स्याम प्रजायेयेति ॥ Chhāndogya Up 6-10 3

19. (a) येनैव विषखण्डेन म्रियन्ते सर्वजन्तवः
तेनैव विषतत्त्वज्ञो विषेण स्फुटयेद् विषम् ॥

Sarahapāda, see Bauddha gāna aur dohā, Page 75

(b) येन येन निबध्यन्ते जन्तवो रौद्रकर्मणा ।
सोपायेन तेनैव मुच्यन्ते भवबन्धनात् ॥"

Tantrāloka Ā 5, Page 338

20. "अथातो ब्रह्मजिज्ञासा" Brahma Sūtra 1-1-1

21 यद्यत्कर्म करोमि तत्तदखिलं शम्भो तवाराधनम् ॥"

Śivamānasa pūja. Śloka 4

22 "अरुणा करुणातरङ्गिताक्षीं धृतपाशाङ्कुशपुष्पबाणचापाम् ।
अणिमादिभिरावृतां मयूखैरहमित्येव विभावये भवानीम् ॥"

Mahā Tripura Sundarī Pūjā Kalpah, Page 3

23 समयान्तस्था समयाचारतत्परा

Lalitā Sahasranāma, Page 9, Sl 89

24. दक्षिणामूर्तिरूपिणी Ibid. Page 18 Sl. 192

25. "चैतन्यार्घ्यसमाराध्या चैतन्यकुसुमप्रिया" Ibid. Page 21 Sl. 222

26. बह्वृचोपनिषद् Vahvṛcopanisat Mantra 3

27 अहं त्वमस्ति नास्ति कर्तव्यमकर्तव्यमुपासितव्यमित्यादिविकल्पाना
मात्मनि विलापनं होमः" Bhāvanopanisat, Sūtra 31.

28. कुलकुण्डालया कौलमार्गतत्परसेविता

Lalitā Sahasranāma. Page 14 Sl. 145

29 ककाराज्जायते सर्वं कामं कैवल्यमेव च ।
धर्मश्च जायते देवि तथा धर्मश्च नान्यथा ॥
ककारः सर्ववर्णानां मूलप्रकृतिरेव च ।
ककारः कामदा कामरूपिणी स्फुरदव्यया ॥
कमनीया महेशानि स्वयं प्रकृति सुन्दरी ।
माता सा सर्वदेवानां कैवल्यपददायिनी ॥ Kamadhenu Tantra

30 उकार परमेशानि अध कुण्डली स्वयम ।
पीतचम्पकसकाश पचदवमय सदा ।
पचप्राणमय देवि चतुवर्गप्रदायक ।" Kāmadhenu tantram
"उ शकरो वर्तुलाक्षी भूत कल्याणवाचक ।"
Varnoddhāra tantram

31 'लकार चचलापागि कुण्डलीत्रयसयुतम ।
त्रिशक्तिसहित वर्ण त्रिबिन्दुसहित सदा ।
आत्मादितत्वसहित हृदि भावय पार्वति ॥" Kāmadhenu tantram

32 कुलागना कुलान्त स्था कौलिनी कुलयोगिनी ।
अकुला समयान्तस्था । Lalitī Sahasranāma

33 Saundraya lahari, (Introduction, Page 3) edited by Ananta Krisna Sāstri and Rāma Murthy, Madras 1957.

34 यो योनि योनिमधितिष्ठत्येको
विश्वानि रूपाणि योनीश्च सर्वा ॥ Śvetāśvatara Up 5 2.

35 (अ) विहाक्षस्रजधिनीस्ता स्तुवे वामलोचना '
Kāvya Prakāśa 10

(आ) वल्गुवागपि च वामलोचना'
Raghuvamśa of Kālidāsa 19-13

(इ) शिवद वमति यस्मात्तद वामेय परिकीर्तिता"
Jñānārnava tantra

36 Kaulopanisat Sūtra 25

37 असस्कृत पशा पान कलहोदवेगपापकृत्
मन्त्रपूजाविहीन यतपशुपान तदेव हि ॥
Commentry by Bhaskararai on Tripuropanisat Page

38 साधको नियताहार समाधिस्थ पिबेत्स्वयम् ।
न कदाचित पिबेत्सिद्धो देव्यर्घ्यमनिवेदितम् ।
पान च तावत् कुर्वीत यावता स्यान्मनोलय ।
तत करोति चेत्सद्य पातकी भवति ध्रुवम् ।
Tantra raja tantra, Page 39, edited by Arthor Alalon, Madras 1964

39 ललितोपाख्यानम । Brahmāndapurānam, Page 170

40 लज्जाबीजादविश्व निर्लज्जमम्बरे दधती ।
कामकलाब्रह्माण्डे पिण्डाण्डे जयति सैव नादकला ॥"
Mahamanustata Sl 20

41 काममय एवाय पुरुष स यथाकामो तत्क्रतुर्भवति, यत्क्रतुर्भवति
तत्कर्म कुरुते, यत्कर्म कुरुते तदभिसपद्यते ॥"
Bṛhadāranyaka Up. 4-45

42 सकल्पमूल कामो वै यज्ञा सकल्पसभवा ।" Manusmṛti. 2-3 and 4

43 महाकालेनोच्चैर्मदनरसलावण्यनिरताम्"
'महाकालेन सम विपरीतरतातुराम्'

44 त्रिकोणं भगमित्युक्तं वियत्स्थं गुप्तमण्डलम् ।
इच्छाज्ञानक्रियाकोणं तन्मध्ये चिचिनीक्रमम् ॥
Tantrāloka, see in the comment on Sloka 94

45 पूर्णमदः पूर्णमिदं पूर्णात्पूर्णमुदच्यते ।
पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते ॥ Bṛhadāraṇyak. Up 5-1-1

46 See Bhāvanopanisat, Sutras from 2 to 25

47. "अन्तर्मुखसमाराध्या बहिर्मुखसुदुर्लभा"
Lalitā sahasranām Page 20, Sl 214

48. विना च समवित्तिं च निष्ठा निष्ठेऽपपत्तिषु ।
यदि चानन्दभावेन भक्तिरव्यभिचारिणी ॥
विविक्तं दर्शनं देवि स्वमनोनिर्जनसमदि ।
यस्मात्तज्ज्ञाननिष्ठत्वं तत्त्वज्ञानार्थदर्शनम् ॥'
Brahmānda purānam, Lalitopākhyānam, Sloka 80-81

49. शैवानामपि शाक्तानां चक्राणां च परस्परम् ।
अविनाभावसम्बन्धं यो जानाति स चक्रवित् ॥
Lalitā Triśatīstava, Sl. 103

50 भोगो योगायते सम्यक् पातकं सुकृतायते ।
मोक्षायते च संसारः कुलधर्मे कुलेश्वरि ॥ Kulārnava tantra

51. प्रागस्वाप्समिति प्रबोधसमये यः प्रत्यभिज्ञायते ।
तस्मै श्रीगुरुमूर्तये नम इदं श्रीदक्षिणामूर्तये ।
Dakshināmūrtistotram, Sl. 6

52 "असन्निहितविषयत्वं च स्मृतित्वं सन्निहितविषयत्वं च प्रत्यभिज्ञानम् ।"
See Bhāmati on adhyāsabhāsya of Śankara on Brahma Sutra

53. "प्रतीयमानाभिमुख्येन ज्ञानं प्रकाशः प्रत्यभिज्ञा . स्वात्मावभासो
हि न अननुसंहितपूर्वो विच्छिन्नप्रकाशत्वात् तस्य । . प्रत्यभिज्ञा च
भातभासमानरूपानुसंधानात्मिका नूनं स एव ईश्वरोऽहमिति"
Īśvarapratyabhijña vivrti vimarśinī

54. शिवः शक्त्या युक्तो यदि भवति शक्तः प्रभवितुं ।
न चेदेवं देवो न खलु कुशलः स्पन्दितुमपि ॥
Saundaryalahari. Sl. I

55. "तस्य च स्वातन्त्र्यमानन्दशक्तिः तच्चमत्कार इच्छाशक्तिः प्रकाशरूपता चिच्छक्तिः '
आमर्शात्मकता ज्ञानशक्तिः सर्वाकारयोगित्वं क्रियाशक्तिः ।"
Īśvarapratyabhijñā vimarśini 1-1-7

56. "अभेदोपायमत्रोक्तं शाम्भवं शाक्तमुच्यते भेदाभेदात्मकोपायं भेदोपायं तदाणवम् ।"
Tantroloka I.230

57. "त्र्यम्बकं यजामहे सुगन्धिं पुष्टिवर्धनम् ।
उर्वारुकमिव बन्धनान्मृत्योर्मुक्षीय मामृतात् ॥"
Rudrāstādhyāyī, Ch. 6 mantra 5

अथशिवसूत्राणि

1 "आत्मैवेद सर्वमिति तद्विजिज्ञास्व"

Chhandogya Up 7-15-2

2 "आत्मात्व गिरिजा मति सहचरा प्राणा शरीर गृहम्"

Siva mānasapūja, Sl. 4

3 "आत्मलाभात् न परम्'

ParaśurāmaKalpa Sūtra 1-28

4 चैतन्य चितिक्रियारूप शिवस्य परमस्य यत् ।
स्वातन्त्र्यमेतदेवात्मा ततोऽसौ परम शिव ॥

Śiva Sūtra Vārtika 1-1 8

5 "चेतयते इति चेतन सर्वज्ञानक्रियास्वतन्त्र तस्य भाव चैतन्य
सर्वज्ञानक्रियासम्बन्धमय परिपूर्णस्वातन्त्र्यमुच्यते ।
तच्चपरमशिवस्यैवभगवत अस्ति ।
अनाश्रितान्ताना तत्परतन्त्रवृत्तित्वात ।"

Śiva Sūtra Vimarśinī 1-1

6 (अ) "तस्मादविद्यावद्विषयाणि— एव प्रत्यक्षादीनि प्रमाणानि शास्त्राणि च ।"

Adhyāsa bhāsya of Śankara on Brahma Sutra

(आ) त्रैगुण्यविषया वेदा "

Śrimad Bhagavadgitā 2-45

7 (अ) आत्मन्यनात्मताज्ञान ज्ञान पुनरनात्मनि ।।
देहादावात्ममानित्व द्वयमप्येतदाणवम् ।
मल स्वकल्पित स्वस्मिन्वन्य स्वेच्छाविभावित ।

Śiva Sūtra Vartika 1-2-15, 16

(आ) स्वातन्त्र्यहानिर्बोधस्य स्वातन्त्र्यस्याप्यबोधता ।
द्विधाणवमलमिद स्वस्वरूपापहानित ॥

Isvarapratyabhijñākārikā, āgamādhikāra-3

8 ज्ञानशक्ति क्रमेण सकोचात् भेदे सर्वज्ञत्वस्य किंचिज्ज्ञत्वाप्ते अन्त करण बुद्धीन्द्रियतापत्तिपूर्वमत्यन्त सकोचग्रहणेन भिन्नवेद्यप्रथारूप मायीयमलम् ।

Pratyabhijñā hrdayam Page 25-26

9 क्रियाशक्ति क्रमेण भेदे सर्वकर्तृत्वस्य किंचित्कर्तृत्वाप्ते कर्मेन्द्रियरूप सकोचग्रहणात्पूर्वमत्यन्त परिमितताप्राप्ता शुभाशुभानुष्ठानमयं कार्ममलम् ।

Ibid

10 अप्रतिहत स्वातन्त्र्यरूपा इच्छाशक्ति सकुचिता सती अपूर्णम्मन्यतारूप आणव मलम् ।

Ibid

11. "सर्वकर्तृताशक्ति सकुचिता कतिपयार्थमात्रपरा ।
किंचित्कर्तारमनु कलयन्ती कीर्त्यते कला नाम ।"

Sat trimsattatva Sandoha. 8

12 सर्वकर्तृत्वसर्वज्ञत्वपूर्णत्वनित्यत्वव्यापकत्वशक्तय क्रमश कलाविद्याराग-कालनियतिरूपतया सकोचिता भवन्ति ॥

Pratyabhijña hrdayam

13 कलेति कालमाविश्य परिच्छेदकरी नृणाम्"

Śiva Sūtra Vārtika 1-3-9

14 See Footnote No 10
15. See Footnote No. 8.
16. See Footnote No 9.
17. Here the Vak or Speech is Compared with a Cow in the Heaven namely Kāmadhenu All the purusarthas (i e. Dharama, Artha, Kāma and Moksha) flow from her four teats

18 "उद्यतोऽस्ति परिस्पन्द पूर्णाहंभावनात्मकः ।
स एव सर्वशक्तीना सामरस्यादशेषत ॥"

Śiva Sūtra Vārtika 1-5-34

19 "भरणाद्रमणाद् वमनाद्"

Ibid 1-5-35

20 तीक्ष्णदंष्ट्रमहाकाय कल्पान्तदहनोपम ।
भैरवाय नमस्तुभ्यमनुज्ञा दातुमर्हसि ॥

Durgā Sapta Śatī, Page 11

21 "मार्तण्ड भैरवाराध्या"

Lalitāsahasranāma, Page 19, Sl. 204

22 (a) जाग्रत् (i) "इन्द्रिय द्वारक व्यवहृतिरूपा या जागरावस्था"

Varivasyā rahasya, 1-37

(ii) स्थूल बाह्यास्व जाग्रत् । इन्द्रियैरर्थोपलब्धिर्जागरितम्तदभिमा-न्यात्मा विश्व"

See Pañcikaranam of Śankarācārya

(b) (i) ये तु मनोमात्रजन्या असाधारणार्थविषया विकल्पा स एव स्वप्न

Śivasūtra Vimarśini 1-9

(ii) अन्तःकरणचतुष्कव्यवहार स्वाप्निकावस्था

Varivasyā rahasya 1-38

(iii) करणपूपसहृतेपु जागरित सस्वारज प्रत्यय सविपय स्वप्न तैजस ।

Pancikaranam of Śankara

(c) (i) आ तरवृत्तलयतो नीप्रायस्य जीवस्य वेदनमेव सुपुप्ति

Varivasya rahasyam 1 39

(ii) वृत्तिसामान्याभाव एव सुपुप्ति

Vartikakara (Sureśwara)

(iii) सवप्रकारज्ञानोपसहार बुद्ध कारणात्मनाऽवस्थान सुपुप्ति । एतदभिमान्यात्मा प्रान

Pancikaranam of Śankara

(d) (i) तुर्यावस्या चिदाभव्यजकनादस्यवेदन प्रोक्तम

Varivasya rahasyam 1 40

(ii) एवगीयगुणनया तान याप्यानन्दशक्तिप्रधान तुयम

Tantraloka A 10, Sl 185 (see comment)

23 See Footnote No 22(a)(i),

24 स्वप्नस्थानोऽ त प्रज्ञ सप्ताग एकोनविंशतिमुख प्रविविक्तभुक तैजस ।

Mandukyopanișat, mantra 4

25 See Footnote No 22(b)(i)

26 See Footnote No 22(c) iii)

27 सौपुप्त प्रलयोपमम ।

28 वृत्तिसामा याभाव एव सुपुप्ति

See Footnote No 22(b)(ii)

29 See Footnote No 22(c)(iii)

30 See Footnote No 22(c)(i)

31 वीराणामिन्द्रियाणमीश्वर स्वामा मध्यानभरवसत्तानुप्रविष्टो मथ्नाति । तत्तद्वय स्वामान्तर्लीन कृत्वा पिण्डीकृत्य उत्यापयति स एव स्वच्छन्द भैरव ।

Śiva Sutra Vimarśini Page 100 and 104

32 तुर्यावस्या चिदभिव्यजकनादस्य वेदन प्रोक्तम

Varivasya rahasyam 1 40

33 रसो वै स । रसह्यवाय लब्ध्वाऽन दीभवति

Taittiriya Up 2 7

34 रसे सारश्चमत्कार सवत्राप्यनुभूयते ।
सवत्रादभुनमवाह कृती नारायणोरसम ।।

Sahitya darpana 3 3 (com)

35 "हृदय नाम निर्वचनप्रसिद्ध्यापि स्वहृदयमात्मेत्यवगन्तव्यम् ।"

Chāndogya Up 8-3 (Śankara)

36 (क) मैत्रेय्यात्मनो वा अरे दर्शनेन श्रवणेन मत्या विज्ञानेनेदं सर्वं विदितम् ।"

Brhadarnyaka Up 2-4-5

(ख) येनेदं सर्वं विजानाति तं केन विजानीयाद् विज्ञातारम् अरे केनविजानीयात् ।

Ibid 2 4-14

(ग) अचिन्त्याः खलु ये भावा न तांस्तर्केण योजयेत् ।

(घ) नैषा तर्केण मतिरापनेया

Kathopanisad 1-2-9

37 ईश्वरो बहिरुन्मेषः निमेषोऽन्तः सदाशिवः
सामानाधिकरण्यं च सद्विद्याहमिदंधियोः ॥

Īsvarapratyabhijñā Kārikā 3-3

38 मलोद्भवं शक्तिचक्रं यतस्तन्मयतां गतम् ।
तस्मिन्नेवान्वये तत्त्वे विलीनं परिभावयेत् ॥

See dipika tika on Yogini hrdaya 1-55

39 ' मननात्तत्त्वपदस्य त्रायत इति मन्त्रः ।"

Prapañcasāra 5.2

40 "ज्ञानशक्तिः स्वातन्त्र्यशक्तिः पूर्णाहंविमर्शात्मिकाशक्तिश्चसंवित् ।"

Śiva Sūtra Vimarsini, Page 104

41 मधुलुब्धो यथा भृङ्गः पुष्पात्पुष्पान्तरं व्रजेत् ।
ज्ञानलुब्धस्तथा शिष्यः गुरोः गुर्वन्तरं व्रजेत् ॥

Dīpikā (tīkā) on Yogini hrdaya 1-4

42 मन्त्रगुरोर्मनुशक्तिर्गुप्ता रोहति फलति च वप्तर्युप्ता ।
पुस्तकमन्त्रैर्मस्तकभारं निवहन्नपि नो वेद न सारम् ॥

Mahāmanustavan Sl. 35

43 "वाचं धेनुमुपासीत्"

Brhadāranyaka Up. 5-81

44. "वैखरी विश्वविग्रहा"

Yogini hrdaya 1-40

45 सर्वे वर्णात्मका मन्त्रा ते च शक्त्यात्मकाः प्रिये ।
शक्तिस्तु मातृका ज्ञेया सा च ज्ञेया शिवात्मिका ॥

See Śiva Sūtra Vimarsini 2-3 (quoted from Śritantra-Sadbhava)

46 अन्तर्निरन्तरनिरिन्धनमेधमाने मोहान्धकारपरिपन्थिनि संविदग्नौ ।
कस्मिंश्चिदद्भुतमरीचिविकासभूमौ विश्वं जुहोमि वसुधादि शिवावसानम् ॥

Setubandha tīkā on Yogini hrdaya 3-110 and 111

47 "विद्या चाविद्यायस्तद् वेदोभय सह ।"
Īśopaniṣat 11

48 अततीयतएवात्मा तत सोऽणु प्रकीर्तित ।
"सकोचदणुतायोगात् चित्तमात्मेति लक्षितम् ।"
Śiva Sūtra Vārtikam 3-1-4, 7

49 चित्रिणीनाडीवर्णनम्—"तन्मध्ये चित्रिणी सूक्ष्मा बिसतन्तुसहोदरा ।"
Śatcakra Vivrti, Page 80

50 आसनेनरजोहन्तिप्राणायामेन पातकम् ।
विकार मानस योगी प्रत्याहारेण सर्वदा ॥
Vasiṣtha Samhita

51 "स्थूलस्वरूपसूक्ष्मान्वयार्थवत्त्वसयमाद् भूतजय ।" योगसूत्र 3-45

52 तन्मे मन शिवसकल्पमस्तु ।
Rudrastadhyāyī (from Yajurveda) Ch 1—Sivasamkalpa Sukta

53 तत्सवितुवरेण्य भर्गो देवस्य धीमहि धियो यो न प्रचोदयात् ।
Yajurved, Ch 36—Mantra 3

54 बिन्दु शिवात्मको बीजशक्तिर्नादस्तयोर्मिथ ।
समवाय समाख्यात सर्वागमविशारदै ॥
Sāradā Tilakam 1-9

55 'तत्रावधान चित्तस्य भूयो भूयो निवेशनम् ।"
Siva Sutra Vārtika 3-15-58

56 "जाते समरसानन्दे द्वैतमप्यमृतोपमम् ।"

57 "यदालोक्याह्लाद ह्रदइव निमज्ज्यामृतमये ।"
Siva mahimnah stotram Sl. 25

58 शिव शक्त्यायुक्तो यदि भवति शक्त प्रभवितुम् ।
न चदेव देव न खलु कुशल स्पन्दितुमपि ॥
Saundarya Laharī, Sl. 1

59 जन्मानिसन्तु मम देव शताधिकानि ।
माया न मे विशतु चित्तममोहहेतु ॥
Skand puranam (Brāhma Khanda—Brahmottara Khanda) 17-45

60 "हरारादिप्वकार उच्चारणार्थ ।"
Siddhānti Kaumudī Sanjñā prakarana

61. "यत्र त्वस्यसर्वमात्मैवाभूत"
Bṛhadāranyaka Up 2-4-14

62 बिन्द्वर्धचन्द्ररोधिन्य नादनादान्तशक्तय । व्यापिनीसमनोन्मन्य "
Varivasyā rahasyam 1-12, 13

63 'एकदेशमनन्तं पृथङ्मत्वा न सिद्ध्यति सदाशिवा

Śrī Kantha Samhita

64 चनिपालनयमतात जप इ अमिषोयन

Siva Sūtra Vārtika 3-27-115

65 'या स्थितिश्चित्समाहृता विश्रान्त्यात्मा स यो जप ।

Siva Sūtra Vārtika 3 31-131

66 यत्रोपरमते चित्तं निरुद्धं योगसेवया ।
यत्र चैवात्मनात्मानं पश्यन्नात्मनि तुष्यति ।

Śrīmad Bhagavadgītā 6 20

67 "अयुक्तः कामकारेण फले सक्तो निबध्यते ।

Ibid 5 12

68 "सैव पुरत्रयं शरीरत्रयं व्याप्य बहिरन्तरवभासमाना देशकालवस्त्वन्तर-
मन्यान् महात्रिपुरसुन्दरी वै प्रत्यगात्मा

69 "जहां जहां दृष्टि परेर तहं तहं कृष्ण स्फुरेर ।

70 विशुद्धज्ञानदेहाय त्रिवेदी दिव्यचक्षुषे ।
श्रेयःप्राप्तिनिमित्ताय नमः सोमार्धधारिणे ॥

Durgā Sapta Satī see Kīlaka stotram

BHAVANOPANIṢAT

1 स्नायुमांसास्थिमज्जाशुक्रानि धातव ॥
2 See "Siva Samkalpa Sukta" Rudrāṣṭādhyāyī
3 पूर्णमदः पूर्णमिदं पूर्णात्पूर्णमुदच्यते ।
पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते । Bṛhadāraṇyaka Up 5 1-1
4 See Chandogya Up 3-1
5 See Taittiriya and Bṛhadāraṇyaka Ups
6 This description of principles is given according to the Vedāntika text entitled 'Vedāntasāra' of Sadānanda, published by Advaita Āśrama Ramakṛṣṇa matha 1974
7 भूतस्य परिणाम [illegible] ।

Tarka Samgraha See description of Tejas
8 [illegible] ।
[illegible] ॥ Kenopaniṣad 1 1-7
9 नेहाभिक्रमनाशोऽस्ति प्रत्यवायो न विद्यते Śrīmad Bhagavadgītā 2-40

KAULOPANIṢAT

1 Brhadaranyaka U 1-4 2, 3
2 'चिन्मयी परमानन्दा विज्ञानघनरूपिणी'। Lalita Sahasranama Page 11
आब्रह्मकीटजननी वर्णाश्रमविधायिनी । See Page 12
3 See Śiva Sutrani
4 अविद्यायां बहुधा वर्तमाना वयं कृतार्था इत्यभिमन्यन्ति बाला ।
यत्कर्मिणो न प्रवेदयन्ति रागात्तेनातुराः क्षीणलोकाश्च्यवन्ते ॥
Mundaka U 1-2 9
5 मधुलुब्धो यथा भृङ्ग पुष्पात्पुष्पान्तर व्रजेत ।
ज्ञानलुब्धस्तथा शिष्यो गुरोर्गुर्वन्तर व्रजेत ॥
See Dipika on Yoginī hṛdaya 1-4
6 नरवद् दृश्यते देवि श्रीगुरु पापकर्मणा ।
शिववद् दृश्यते लोके भवानि पुण्यकर्मणा ॥ Kularṇava T 13
7 See Śrimad Bhagavadgitā Ch 2 55 61
8 विद्या ह वै ब्राह्मणमाजगाम गोपाय मा शेवधिष्टेऽहमस्मि ।
असूयकायानृजवेऽयताय मा ब्रूया वीर्यवती यथा स्याम ॥
Nirukta 2-1 4
9 स्वमातृयोनिवद्गोप्या विद्यैषेत्यागमा जगु ।
ततोऽपि गोपनीया मे सर्वपूर्तिकरा स्तुति ॥
Lalitambā trisatistāvah Sl 11
10 इति गुह्यतमं शास्त्रम् Śrimad Bhagavadgitā 15 20
11 Isopanisad 4 अनेजदेकं मनसो जवीयो ।"
12 Ibd 8
I

TANTRA

1 स्वभावोऽध्यात्ममुच्यते । See Bhagavadgita 8 3
2 इतरनिरपेक्षं वस्तुस्वरूपं हेत्वन्तरनिरपेक्षो वस्तुधर्म ।
See the word स्वभाव in Sarvatantra Siddhanta Padārtha lakshana Samgraha of Gauri Shankar Bhikshu, Vikrama Samvat 2016
3 Gopinath Kaviraj Aspects of Indian thought, page 46 and 51 1966

4. परिणामहेतुत्व तल्लक्षणम ।
5. 'मानम् सम्बद्ध अथवा मानमधिकृत्य अथवा वहमिन्द्रियादिकमात्मान' See word आत्मन् in Sarvatantra Siddhānta Padārtha lakshana Samgraha of Gauri Shankar Bhikshu.
6. Brhadāranyaka Up 5.12 1 5 14 4
7. कालो नाम भूतानां विपरिणामहेतुः ।
   स्वभावो नाम पदार्थानां प्रतिनियता शक्तिः ।
   See Comment of Sankar on Svetasvatara Up 1-2.
   "यथोर्णनाभि सृजते गृह्णते च (Mundak Up 1-7) The idea is very close to the Sakta's Keelaka Mantra "ददाति प्रतिगृह्णाति नान्यथैषा प्रसीदति'
8. In the Upanisads God's act of creation and annihilation is compared with the act of spider's act of ejecting the web and swallowing it back at its own will
9. तन्त्राभिधाने मम 38, क्र० 12।
10. तन्त्रे कालचक्र एति निरन्तर गच्छति इति तन्त्रायी ।

    See Ramanuja's Vedadīpa 4-2 22.
11. (a) तन्त्रकृत्तन्त्रसम्पूज्या तन्त्रेशी तन्त्रसम्मता ।
    तन्त्रेशा तन्त्रवित्तन्त्रसाध्या तन्त्रस्वरूपिणी ॥
    (b) सर्वतन्त्रात्मिका सर्वतन्त्ररूपा मनोन्मनी ।
    सर्वमन्त्रस्वरूपिणी ॥

    See Lalitā sahasranāma stotram Page 11
12. Rgveda yajurveda and Saam Veda or the three forms of speech e g Pashyanti, Madhyma and Vaikhari constitute the angles of the triangle
13. आदित्यो वै देवमधु । तस्य द्यौरेव तिरश्चीनवंशोऽन्तरिक्षम् अपूप । मरीचय पुत्रा" See Chhandogya Up. 3-1
14. Famous lexicographer Amar Singh gives only three meanings of the word Tantra in Amarakosha "तन्त्र प्रधाने सिद्धान्ते सूत्रवाये परिच्छदे' which means main doctrine, weaver and cloth. But other lexicographers have given about ten meaning of which the following is quite important, which means to expand or expose the main doctrine.
    तनोति विपुलानर्थान् तत्त्वमन्त्रसमन्वितान् ।
    त्राणं च कुरुते यस्मात् तन्त्रमित्यभिधीयते ॥
    See Vacaspatyam
15. "ऋतस्य तन्तुर्विततः"—Rgveda. 9-73 9
    ऋतस्य तन्तु मनसा मिमान"
16. "प्रजातन्तु मा व्यवच्छेत्सि"—Taittiriya Up 1-11-1

17 तिरश्चीनो विततोरश्मिरेषाम्—Rgveda 10-129-5

18. Tantra repudiated the view of the extremists both the Vedantists and Buddhists that this world is unreal or Maya It maintained that to treat the world as Maya or unreality is the Ignorance' and to treat the world as manifestation of Shiva is the real knowledge.
'सर्वमायेति यज्ज्ञातमज्ञानम् । सर्वंशिव इति ज्ञान ज्ञानम्" ।
Tripura rahasyam

19 सकृदुच्चरितत्वे सत्यनेकार्थबोधकत्वम तन्त्रत्वम्" ।
See Sarvatantra Padartha Lakshana
also compare the definitions of Tantra given by ritualists in Kātyayan Sraut Sūtra "Simultaneity of many actions is Tantra
कर्मणां युगपद्भावस्तन्त्रम् 1 7-1

20 See Vācaspatyam

21 तन्तुपञ्जरमध्यस्था लूतिका यथा भ्रमति तथा चासौ प्राणश्चरति 1 4-4

22 स्वेच्छया स्वभित्तौ विश्वमुन्मीलयति—Pratyabhijñā hrdayam 2

23 "अक्षिपात्रकल्पो हि विद्वानिति '
See Comment of Vyāsa on Yogasūtra. 2-15

24 या त्विय शांभवी विद्या गुप्ता कुलवधूरिव ।
अन्यास्तु सकला विद्या वेवल गणिका स्थिता ॥

25 तारकत्वात् सदा तारा लीलया वाक्प्रदायत ।
उग्रापत्तारिणी यस्मादुग्रतारा प्रकीर्तिता ॥
Bhāratiya Pratīka Vidyā by Janārdan Miśra Page 202, 1959

26 तन्त्र जज्ञेरुद्रशिवभैरवाख्यमिद त्रिधा ।
भदेन भेदाभेदेन तथैवाभेदभागिना ॥

27 Please see "Introduction to Tantrābhidhān by A. Avalon

28 See Saundarya Lahari's verse 31 and also Lalitā sahasra nāma stotram in which Goddess is worshiped with sixty-four tatvas
चतु षष्ट्युपचाराढ्या चतुष्षष्टिकलामयी
महाचतु षष्टि कोटि योगिनी गणसेविता ॥ श्लो० 110

29 सम्भोगे यस्या विश्रान्ति सा कला न कला मता ।
लीयते परमानन्दे ययात्मा सा परा कला ॥

30 'तन्त्रै पञ्चभिरेतच्चकार सुमनोहर शास्त्रम्"
See Pañcatantram. Introduction, Sloka 3

31 श्रुत्वा त्व प्रतिपद्यस्व प्राज्ञ सह पुरोहितै ।
मापद्धर्मार्थकुशलै लोकतन्त्रमवेक्ष्य च ॥ Mahabharatam 1-103-26

32 Yantra is a visual paradigm, and an aid to realise that body is the structural manifestation of Shakti principle. Yantra is equal to Yam (to control) trai (to protect) plus the suffix (da). That is, the body preserves, controls and harnesses Śakti

33 Mantra is a sound structure, vibrational rhythm to realize Śakti principle Vasugupta in his Shivasutras recommends that mind when aware is Mantra 'चितमन्त्र' 2-1

34 तन्त्रमयसहृति

35 She, the Goddess is Vāma, because She ejects the universe विश्व वमति यस्मात् तद् वामेय परिकीर्तिता—
See Jñānārnava tantram

36 मागत शिववक्त्रेभ्या गतञ्च गिरिजानने ।
मत च वासुदेवस्य तस्मादागम उच्यते ॥ See Vācaspatyam

37 प्रतिभात्मना इय शब्दभावनाख्य व्यापार ॥
See Īsvara Pratyabhijña Vimarśinī 2 3

38 See Vaakya padiya, annotation on 1-134

39 स्वात्मदेहिकानीत्यादि द्रव्यागमप्रान्तान्तरजं पतन्वादुदस्म . .
तन्त्रागमपनिपन्डेश्वत्वान । See Setubandha 22/1

40 स्व समन्तात् ममदति मन्दन विमृशति पारमेश स्वरूपमिति कृत्वा परशक्तिरेवागम तत्प्रतिपादकस्तु शब्दसन्दर्भ तदुपायत्वात् शास्त्रम्—Svacchandodyota Patala 4

41. अनुत्तरपदात्प्राप्तनिर्माणो जायते महान् ।
शान्तात्स्वन्तरात् तद्वत शब्दान्य शास्त्रम् .
Īsvara Pratyabhijña Vimarśinī 2-3

42 Rgveda's Khilsūkta.

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